

THE DIAPASON

MAY, 1997



Sts. Cyril & Methodius Catholic Church, Sterling Heights, MI
Specification on page 22

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Letters to the Editor

Stepchild in Academe

My hearty thanks for Robert Coleberd's provocative article, "Is the Pipe Organ a Stepchild in Academe?" (March issue). While the Yale University organ curators and I are most grateful for Mr. Coleberd's praise of our ongoing efforts to promote the use and appreciation of our instruments, I must add that we owe a tremendous debt to Clementine Miller Tangeman and her brother J. Irwin Miller, whose gift of the Institute of Sacred Music to the university nearly 25 years ago secured the future health of organ and choral studies at Yale. Indeed, without the support of I.S.M., we might not have the opportunity to do what we are doing at all. As with most everyone these days, we often feel that we are "so busy doing the things that are necessary we have no time for the things that are important." Ultimately, however, a strong base of support from alumni who are convinced of the usefulness of these instruments is essential; there-

fore, presenting our instruments to alumni in creative ways is of pre-eminent importance.

I speak for many other teachers in expressing thanks to Mr. Coleberd for his research. We look forward to Part Two in the hope that he will have new and fresh ideas to share.

Thomas Murray
Professor of Music and
University Organist
Yale University

I have just finished reading Mr. Coleberd's article and the rest of the March issue, and am prompted to write you how much improved I find THE DIAPASON after not having read it for many years. Congratulations! I regret that I have missed so many years of good reading, but I anticipate some good times ahead.

Robert Baker
Hamden, CT

Here & There

The 24th annual Bach Week Festival takes place May 4-11 at St. Luke's Church, Evanston, IL. The festival features the Bach Week Festival Chamber Orchestra, St. Luke's Girls Choir, Adult Schola, St. Luke's Choir of Men and Boys, vocal and instrument soloists, and organists Christine Kraemer, James Russell Brown, Margaret Kemper, and Stefan Engels. Richard R. Webster is director of the Bach Week Festival. For information: 847/251-0311.

The Barlow Endowment for Music Composition has announced its 1997 International Competition in Choral Music. The winning composer will receive a \$10,000 commission for a work to be performed beginning with the 1998-99 season by an international consortium including the Vancouver Chamber Choir, the Kansas City Chorale, the Netherlands Radio Choir, and the Brigham Young University Singers. The application deadline is June 1. For information: Barlow International Competition, Harris Fine Arts Center, Brigham Young University, Provo, UT 84602; fax 801/378-8222.

On June 8, Jonas Nordwall will join the Oregon Chamber Players for Handel's *Organ Concerto in B-flat*, op. 4, no. 6, in a concert at Marylhurst College, Portland, OR. Other pieces on the program include the *Holberg Suite* by Grieg and *Symphony No. 1* by Beethoven. The concert will be repeated on June 15 at First United Methodist Church, Portland.

Duquesne University will present a workshop on Organ Design and Maintenance June 23-27, led by Robert Fischer. The course will study basic concepts of organ construction with emphasis on the historical development and mechanical operation of the organ. Tuning, voicing, and aesthetics of organ design will also be discussed. For information: Summer 97, School of Music, Duquesne University, Pittsburgh, PA 15282-1803; 800/934-0159.

emory of Mark Buxon June 23, at 7:30 de France, Leices-England. The program music, choral readings, and singing of Bux-e." For informa-16/699-5387; or 1705 843013.

Accepted for
uz Schol-
nt Olive

Lutheran Church, Minneapolis, to honor the Manzes' 37 years of service. The \$1,500 scholarship is intended to encourage organ students who are preparing for careers as church musicians. Deadline for applications is June 30. For information: Lutheran School of Theology, 1100 E. 55th St., Chicago, IL 60615; 773/256-0728.

The Pistoia Organ Academy has announced its summer workshops. The 5th interpretation course on Iberian organ music of the 16th and 17th centuries takes place July 7-10 with José Luis Gonzalez Uriol, professor at the Conservatory of Zaragoza, Spain. Repertoire includes works of Cabezon, Heredia, Arauxo, Ximenez, Bruna, Cabanilles, and Lidón. Sessions take place on the 1745 Cacioli-Tronci organ at Sts. Porspero & Filippo Church.

The International Early Music Course takes place August 21-30, with Hans Davidsson, Joel Speerstra, William Porter, and Harald Vogel. The schedule includes sessions on North German organ repertoire, clavichord technique, improvisation, early techniques, and a closing recital. The organ for the classes is the 1992 Ghilardi in the parish church of Smarano Trento.

For information: Accademia di musica italiana per organo, Casella postale 346, 51100 Pistoia, Italy.

The National Association of Pastoral Musicians presents its 20th annual convention July 8-12 in Indianapolis, IN. Presenters include Lynn Trapp, L. Dean Bye, David Schaap, Paul Salamunovich, Frank Brownstead, David Week, Ann Labounsky, Leo Nestor, William Rowan, John Romeri, and many others. For information: National Association of Pastoral Musicians, 225 Sheridan St., NW, Washington, DC 20011-1492; 202/723-5800. The NPM is also sponsoring its 12th annual Choir Director Institute at three locations: July 21-25 in Sinsinawa, WI; July 28-August 1 in Albany, NY; and August 11-15 in Dallas, TX.

The American Choral Directors Association will sponsor Summer Retreat '97 July 9-11 at Millikin University, Decatur, IL. Presenters include Anton Armstrong, Charlene Archibeque, Randy McChesney, and Chicago a cappella. For information: Mary Hopper, 520 St. Charles Rd., Glen Ellyn, IL 60137; 630/858-7510.

The 19th International Organ Festival takes place July 10-19 in St. Albans, England. The schedule features Thomas Trotter, Simon Preston, choirs

THE DIAPASON

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of St. Albans and Winchester Cathedrals and St. John's College, Cambridge, as well as organ competitions, recitals, lectures, demonstrations, and excursions. For information: Organ Festival, P.O. Box 80, St. Albans, Herts, UK, AL3 4HR; ph/fax 44 1727 844765.

The Oundle International Summer School for Young Organists takes place July 13-20 in Oundle, England. Director of school is James Parsons; tutors include David Sanger, Thierry Mechler, Jane Parker-Smith, David Yearsley, Bernhard Haas, and many others. Courses cover repertoire, style and technique; students' concert; public recitals. For information: Oundle Summer School, The Old Crown, Glapthorn, Oundle, UK, PE8 5BJ; ph/fax 44 1832 272026.

The National Convention of the Organ Historical Society takes place July 13-19 in Portland, OR. The schedule will feature organs by Adams, Bond, Bosch, Bosman, Bozeman, Derrick & Felgemaker, Erben, Fritts, Murray Harris, Hinners, Hook & Hastings, Jardine, Kilgen, Koehnken & Grimm, Lye, Moline, Möller, Noack, Ott, Pilcher, Reuter, Roosevelt, Rosales, Skinner, Woodberry/Cooper, and Wurlitzer. For information: OHS, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.

The 47th annual Sewanee Church Music Conference takes place July 14-20. The conference features Richard Shepherd, Donald Smith, Geoffrey

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BRIAN SWAGER
Carillon

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Butcher, James Greasby, Nancy Reiser, Keith Shafer, and Robert Delcamp, conference director. The schedule includes sessions on choir training, organ repertoire, hymn playing, accompanying, along with commissioned works, worship services, concerts, and lectures. For information: Sewanee Church Music Conference, Dr. Bruce Smedley, 22 S. Reese St., Memphis, TN 38111-4606; 901/327-7801.

The Alban Institute will present a workshop, Music in Churches: Ways to Build Community, July 14-16 at Mt. Olivet Retreat Center, Minneapolis, MN. Course leaders are Alice Mann and Linda J. Clark. The workshop takes a wholistic look at music and its religious meaning in the life of a congregation. For information: The Alban Institute, 4550 Montgomery Ave., Suite 433 North, Bethesda, MD 20814-3341; 800/486-1318, ext 230.

The Music Library Association is accepting applications for its 1998 Dena Epstein Award. Grants may be awarded to support research in archives or libraries internationally on any aspect of American music. Proposals must include a description of the project, detailed budget, and a demonstration of how the research will contribute to the study and understanding of American music. Deadline for applications is July 15. For information: Victor Cardell, Gorton Music Library, University of Kansas, Lawrence, KS 66045; 913/864-3496.



Chartres Medal



Matt Curlee

The Chartres International Organ Competition has appointed Phillip Truckenbrod Concert Artists to represent its First Prize winners. The French competition, held every two years, offers its winners extensive performance opportunities in Europe. Membership on the Truckenbrod roster will add North American performance venues. The competition is held in conjunction with the annual International Organ Festival in Chartres, founded by Pierre Firmin-Didot, its current director, and the late Pierre Cochereau, and was first held in 1971. Six Americans have won the top Chartres prize, including Matt Curlee, the current holder of the Grand Prix de Chartres, who is a native of North Carolina and a student at the Eastman School of Music. Before Curlee, the most recent American to win the competition was Martin Jean in 1986.



Hye-Jean Choi, Scott Warren, Lisa Ann Johnson, Jeffrey John Howard, Marilyn Mason, Ronald Hough

The 26th annual William C. Hall Pipe Organ Competition took place on March 8 at First Presbyterian Church, San Antonio, TX. In the graduate division: 1st place Hye-Jean Choi, University of North Texas; 2nd place Scott Warren, University of North Texas; 3rd place Lisa Ann Johnson, Bay-



Ronald Hough, Marilyn Mason, Christopher Berry, Christina Bausman, Michael Patrick Snoddy

lor University; undergraduate division: 1st place Christopher J. Berry, University of North Texas; 2nd place Christina Bausman, University of North Texas; 3rd place Michael Patrick Snoddy, University of North Texas; best hymn playing Jeffrey John Howard, Texas Tech University. Judges included Marilyn Mason and Ronald Hough. The contest is open to organ students in universities and colleges in Texas.

House of Hope Presbyterian Church, St. Paul, MN, premiered Stephen Paulus' new one-act opera, *The Three Hermits*, on April 24, 25, and 27. The church commissioned the opera, which was a collaboration among three Minnesota artists: composer Paulus, poet Michael Dennis, and theatre director Gary Gisselman. Based on a Russian folktale adapted by Leo Tolstoy, the fable is about a bishop on religious pilgrimage who learns humility and purity from three hermits living on a remote island. The production was fully staged and costumed and featured the 40-voice chorus and soloists of House of Hope under the direction of choirmaster Thomas Lancaster. For information: 612/223-7549.

The fourth annual Bachathon was held on March 15 at the Ridgewood (NJ) United Methodist Church from 10 am to 10 pm, presenting 12 continuous hours of the music of J.S. Bach. Two meals were served: a Bach's lunch and a Bavarian dinner. The schedule included ensembles as well as vocal and instrumental soloists, including organists Linda Sweetman-Waters, David Rutherford, Drew Kreisler, Richard Frey, David Messineo, and Stewart Holmes.

Trinity Episcopal Church and the Santa Barbara AGO chapter co-sponsored a hymn festival, "New Hymns for the Church," on February 16. Among the participants were David Gell, Jane Hahn, and Jeremy Haladyna.

The American Institute of Organ-builders has created a new level of membership, Affiliate member. In the past it was necessary to be a full-time organbuilder or technician to be an AIO member. Now architects, engineers, choir directors, organists and others who are often involved in part-time organ design, structural supervision, voicing, tuning, or consultation can join the AIO. For information: Howard Maple, AIO Executive Secretary, P.O. Box 130982, Houston, TX 77219; ph/fax 713/529-2212.

Appointments

Henry Hokans has been appointed organist and choirmaster of Trinity Church, York Harbor, ME, where he will direct the professional choir for the chapel's summer season. Hokans recently retired from St. Luke's Cathedral in Portland, ME, where he served as Cathedral Musician from 1989-96. While there his choirs accepted residencies at Chester Cathedral, Westminster Abbey, and Bath Abbey in England in 1994 and 1996. During those years he



Henry Hokans

also accompanied the Choir of Trinity Church, Toledo, OH, on its England residencies. This summer he will accompany the Choir of St. John's Church, Tampa, FL, on a tour of France and England. A graduate of New England Conservatory of Music, Hokans' long career includes a Fulbright Scholarship for study in Paris with the late Pierre Cochereau and Jean Langlais, as well as an 18-year tenure at All Saints Church, Worcester, MA. He continues to operate his organ service business, and through his company Henry L. Hokans, Associates, is New England representative for Randall Dyer & Associates, organ builders, of Tennessee. At Trinity, he succeeds Ernest F. Fiske, who served as Trinity's organist for 47 summers. During that period, Fiske served parishes in Ashville, NC, New Jersey, Connecticut, and since his retirement from a career in education, at First Parish U.C.C. in York, ME, for 17 years.

Here & There

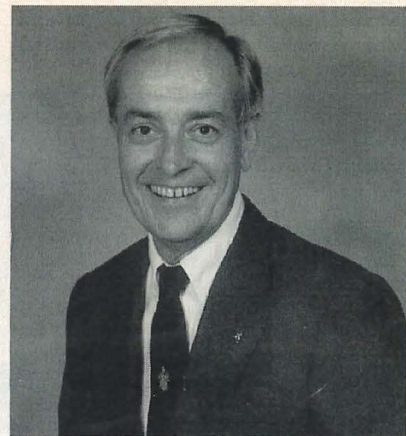
David Arcus is featured on a new recording, *Organs of Duke Chapel*, on the Gothic label (G 49087). The program includes works of Karg-Elert, Bach, Gigout, Arcus, Vierne, Walton, Mouret, Handel, Gastoldi, and Widor, performed on the Aeolian and Flentrop organs at Duke University, Durham, NC. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061



William Bates

William Bates, professor of organ and Director of Graduate Studies at the University of South Carolina, recently presented the inaugural recital for the school's new 29-stop Dobson organ. The organ is located in the 200-seat recital hall of the newly completed 18.3 million dollar music building, which also houses instruments by Schlicker, Schantz, and Casavant. Dr. Bates has served on the USC music faculty since 1978.

Lloyd E. Cast, Jr., organist and director of music at the Cathedral of All Saints, Albany, NY, will retire on July 1, having completed nearly 36 years of service to the cathedral. Among the planned retirement festivities is a party in his honor on June 13, which will coincide with the final weekend of the season for the Cathedral Choir of Men and Boys. The usual choir awards and recog-



Lloyd E. Cast

nitions will be presented at the 11:15 Eucharist on June 15, followed by a reception honoring the choir and Dr. Cast. There will also be a reception on May 18 following the 10:00 Choral Eucharist on the occasion of Bishop Ball's visitation and confirmation of several persons, in which Dr. Cast will share the honors. Lloyd Cast grew up as a chorister and student organist at Christ Church Cathedral, Indianapolis, IN. He attended Butler University and, after a four-year tour of duty in the U.S. Navy, continued studies at Indiana University, where he received bachelor's and master's degrees in organ performance. He went to the Albany Cathedral in September, 1961, soon after graduation. In addition to his work at the cathedral, Dr. Cast has been adjunct professor of organ at the State University of New York at Albany. He served terms as sub-dean and dean of the Bloomington, IN and Eastern New York chapters of the AGO, and was a founding member of the Association of Anglican Musicians and Executive Director of the Training Courses Committee of the Royal School of Church Music in America. In November, 1992, he was awarded the degree Doctor of Music (*honoris causa*) from Nashota House Seminary.

Bruce Cornely is playing a series of weekly recitals at the University United Methodist Church and Student Center in Gainesville, FL. The series began on April 6 and continues through August, with programs at 2 pm on Sundays and 12:10 pm on Wednesdays. The recitals are being presented to raise funds for the program budget of the Gainesville AGO chapter and for support of the Habitat for Humanity project undertaken by area United Methodist churches. Recital themes and narratives will incorporate parallel aspects of home building construction and decoration, organ construction, and music composition. For information: 352/331-1806



Robert Glasgow

Robert Glasgow has been named International Performer of the Year by the New York City AGO chapter. Dr. Glasgow will receive the award on May 16, when he will be presented in recital at The Church of the Holy Family on the new five-manual Robert Turner organ. He will perform works of Franck and Sowerby as well as the complete *Symphony No. 7* of Widor. At the recital, a tribute by Dr. Norma Stevling-

son, professor of music at the University of Wisconsin-Superior and organist of Pilgrim Congregational Church, Duluth, MN, will be printed in the program booklet. Robert Glasgow, professor of music at the University of Michigan, is among the most widely respected of American concert organists. His far-reaching performance career has marked him as a specialist in the music of many styles and eras, especially that of the nineteenth century. Dr. Glasgow will also conduct a masterclass at Brick Presbyterian Church on May 17. For information: Dr. Stephen Hamilton, New York City AGO sub-dean, 212/289-4100.

Linda Graf, of Defiance, OH, was named winner of the 23rd annual organ competition at Bowling Green State University on March 1. Ms. Graf is a senior at Defiance High School and studies with Bruce Deniston. She plays for services at St. Paul's and Zion Lutheran churches, and will receive a \$4000 scholarship to the College of Musical Arts.



Hans Uwe Hielscher

German organist **Hans Uwe Hielscher** recently completed a U.S. concert tour on the west coast. His tour started with a recital at the Redlands Organ Festival and a lecture on Max Reger's opus 67. Other performances took place in Honolulu, HI at St. Andrew's Cathedral; St. Mary's Cathedral, San Francisco; Pasadena Presbyterian Church; and Los Altos United Methodist Church, Long Beach. The tour ended at the Cathedral in Nassau, The Bahamas. Hielscher plays weekly recitals in the Marktkirche, Wiesbaden, where he is organist/director of music. He has played over 2000 recitals worldwide and has recorded for the Motette, Organphone, and Wergo labels. He is represented by Artist Recitals Concert Promotional Service.

Boyd Jones was featured recitalist for the annual conclave of the Southeastern Historical Keyboard Society, performing a recital February 21 on the Dobson opus 65 organ at the University of South Carolina in Columbia. On February 2 Jones played the dedication recital on a harpsichord by Richard Kingston at Hendricks Avenue Baptist Church, Jacksonville, FL; the instrument was donated as a memorial to Wayne V. Hagen, MD (1939-1994). On February 25 Jones was joined by Leno-



Boyd Jones

ra McCroskey of the University of North Texas for a duo-harpsichord recital at Stetson University, DeLand, FL.

Susan Landale is featured on a new recording, *Messiaen: Livre du Saint Sacrement*, on the Accord label. The 2-CD set was recorded at the Abbey of St. Ouen in Rouen. For information: Annie Marmouset, Musidisc, 41.49.42.49; fax 41.49.42.00.

The Rev. Richard Leach was named winner of the first annual hymn writing contest sponsored by Macalester-Plymouth United Church of Christ and the Worship Committee of the Twin Cities Presbytery. His winning entry, *Who Will Speak a Word of Warning*, was chosen from nearly 100 submissions. The first prize includes a \$500 award. A native of Maine, Richard Leach is a graduate of Bowdoin College and Princeton Theological Seminary, and is currently assistant pastor of the East Granby Congregational Church. The prize-winning hymn is in 8.7.8.7.D meter and a suggested tune is *Ebenezer*.

The Murray/Lohuis Duo (Robert Murray, violin; Ardyth Lohuis, organ) is featured on two new recordings: *Works for Violin & Organ, Vol. 2*, features works of Schroeder, Becker, Rheinberger, Foote, Bender, Sowerby, and others, recorded on the 1893 Woodberry & Harris organ at First Presbyterian Church, Waynesboro, VA (Raven OAR-230). *Breached Borders: Works for Violin & Organ, Vol. 3*, features original works from Estonia, Germany, Poland, and Russia, recorded on the Walker organ at First Presbyterian Church, Norfolk, VA, and the Aeolian-Skinner organ at St. Stephen's Episcopal Church, Richmond, VA (Raven OAR-370). For information: 804/353-9266.

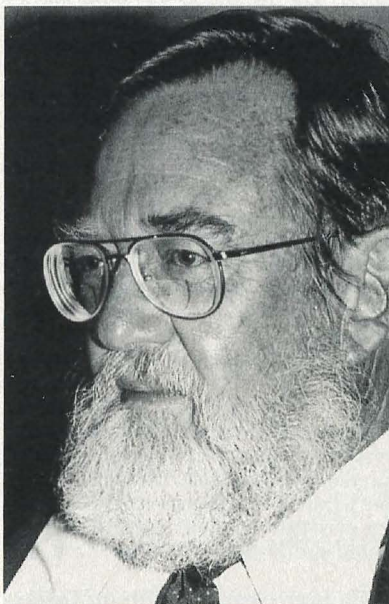
Andrew J. Peters is the most recent winner of the Ruth and Paul Manz Church Music Scholarship. A native of New Jersey, Peters began his organ studies with Barbara Piercy. He is an organ and church music major at St. Olaf College, Northfield, MN, where he currently studies with Douglas Cleveland, while his regular teacher John Ferguson is on sabbatical leave. Peters is co-organist and choir director at All Saints Episcopal Church in Northfield, and is an assistant organist for chapel

services at the college. He sings in the St. Olaf Chapel Choir and is organist for the choir on a recent CD. He also plays in the St. Olaf Handbell Choir and now directs the Manitou Handbell Choir. He was the 1996 winner of the Peter B. Knock Sacred Music Award.



Burton Tidwell

Burton Tidwell is featured on a new recording, *Burton K. Tidwell Performs*, on the Arkay label. The recording showcases the 100-rank Schantz organ at Fairmount Presbyterian Church, Cleveland Heights, OH, in performances by the organ's designer and finisher, and includes the Roger-Ducas *Pastorale*; Bales *Petite Suite*; Sowerby *Passacaglia*; and works of Hollins, Howells, Vierne, and Paine. The Fairmount instrument was Tidwell's last project as tonal director of Schantz before relocating to his native Kansas in the fall of 1996. He remains active as a musician, and on a limited basis as organ consultant, while pursuing studies in journalism at The University of Kansas.



Ralph Tilden

Ralph Tilden is the first American invited to be a member of the jury for the Prix d'André Marchal, Concours International d'Orgue, which was held in Biarritz, France, April 11-13. Other judges included Jacques Castérède, Susan Landale, and Wolfgang Sieber. Tilden was a pupil and disciple of the late André Marchal from 1955 until Marchal's death in 1980.

Phillip Truckenbrod Concert Artists observes the 30th anniversary of its founding this year. The agency is headed by Phillip Truckenbrod, who began it in 1967, by Raymond Albright who has been its vice president since 1982, and by Charles Miller, its booking director for the past five years. It has been based in Hartford, CT for the past 18 years. In addition to its roster of American and European organists, it also represents ensembles and soloists from other disciplines. Since 1987 the agency has also toured one or more English choirs per season in North America, including those from London's St. Paul's Cathedral, Canterbury Cathedral, Trinity College of Cam-



Phillip Truckenbrod



Charles Miller

bridge, and Christ Church Cathedral of Oxford. Next year the Eton College Choir will tour again through the agency, and in 1999 the Choir of Christ Church, Oxford, will return. Truckenbrod has recently been appointed to represent the winners of both the Dallas International Organ Competition and the Grand Prix de Chartres competition. The agency has mounted exhibition booths at 28 regional and national AGO conventions, beginning with the Dallas convention in 1972. Phillip Truckenbrod is a graduate of the University of Iowa and the Lutheran Theological Seminary in Philadelphia. He founded the agency while he was pastor of a church in New York City. He pursued the agency's work on a part-time basis while working as arts writer and critic for *The Star-Ledger* of New Jersey. He has devoted full-time to the agency since 1974. Charles Miller, booking director, is a graduate of the University of Michigan, where he studied organ with Robert Glasgow.

➔ page 6

Nunc Dimittis

Music publisher **Donald Hinshaw** died on December 30, 1996 at the age of 62. He founded Hinshaw Music in 1975, specializing in choral and sacred music. The firm also publishes textbooks and instructional videotapes related to choral music. Hinshaw began his musical career at age nine when he was appointed pianist at Mt. Pleasant United Methodist Church in Boonville, NC. He earned a bachelor's degree in music education in 1955 from Davidson College, and a degree in church music in 1958 from the New Orleans Baptist Theological Seminary. He served as minister of music at First Baptist Church in Wilson, NC; choral music editor at Carl Fischer Publishing Company in New York City for eight years; and left to found Hinshaw Music in Chapel Hill, NC, in 1975. The first year he published just 35 titles by composers such as Alice Parker, Natalie Sleeth, and others. The catalog now runs to 73 pages.

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The Chenaults



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Michael Corzine



Matt Curlee



Lynne Davis



Jesse Eschbach



Stephen Farr



Jon Gillock



Oxford Cathedral Choir 1999



Eton College Choir 1998



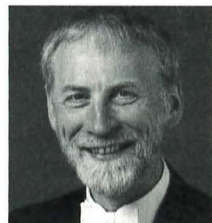
Robert Glasgow



Stephen Hamilton



Kin Heindel



Christopher Herrick



Richard Heschke



David Hurd



New England Spiritual Ensemble



Martin Jean



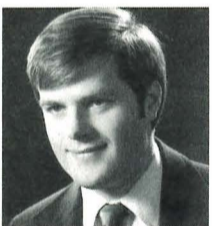
Kei Koito



Nicolas Kynaston



Jean-Pierre Leguay



Huw Lewis



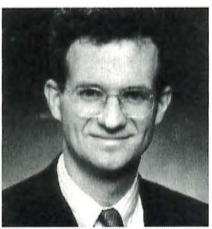
Andrew Lumsden



Boston Brass



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► Here & There

The Saint Clement's Choir (Philadelphia), Peter Conte, director, is featured on a new recording, *Music of Tomás Luis de Victoria*, on the Dorian label (DIS-80146). The program includes *Ave Maria*, *Vidi aquam*, *Missa "Laetatus sum,"* motet *Laetatus sum*, *Missa "Ascendens Christus in altum,"* and motet *Ascendens Christus in altum*. For information: The Dorian Group, 8 Brunswick Rd., Troy, NY 12180-3795; 518/274-5475.

The Chancel Choir of South Church (New Britain, CT) is featured on a new recording, *Choral Settings of Great Hymns*, on the Arkay label. The program is directed by minister of music and organist Richard Coffey, and accompanied by associate organist and choirmaster David Westfall. The recording includes many well-known hymns, presented in unaccompanied settings and in more elaborate choral settings by Coe, Hampton, Bird, and Vaughan Williams; available in CD \$15 and cassette \$11, plus \$2 shipping. For information: 860/223-7555.

The Choir of Trinity Church, Wall Street, New York City, is featured on a new recording, *Choral and Organ Music of Alec Wyton*, on the Gothic label (G 49088). Conductor is Owen Burdick, with organists Marilyn Keiser, Mark W. Peterson, and Steven Lawson. The program includes 15 works by Alec Wyton—organ works, anthems, mass settings, hymns and psalms—in celebration of the composer's 75th birthday. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

Harmonia Mundi has announced the release of *Arvo Pärt: De Profundis*, performed by the Theatre of Voices under the direction of Paul Hillier. The recording features nine works of Pärt, including *Solfeggio*, *Missa Sillabica*, *Cantate Domino*, *Seven Magnificat Antiphons*, *De Profundis*, *Summa*, *The Beatitudes*, and *One of the Pharisees*,

and *Magnificat*. The recording took place in March 1996 in two northern California churches, with the composer present at all rehearsals and sessions.

Breitkopf & Härtel has announced several new releases: the first edition of Gade's arrangement of seven *Variations on Bach's Partita BWV 768* for four hands and four feet; a collection of three works by Gerard Bunk; and a reprint of Johann Christian Kittel's book *Der angehende praktische Organist*, the first practical method of organ playing, composition and improvisation.

Composers Library and Theodore Presser have announced the publication of Robert Baksa's *Concerto for Harpsichord and Strings*. Composed as an homage to J.S. Bach, the 18-minute work was commissioned by Harpsichord Unlimited for Elaine Camparone, who gave its premiere. Full score, solo harpsichord part, and string orchestra parts are available for sale. For information: 610/525-3636, ext 41.

Carillon News

by Brian Swager

Call for papers

From August 9 through 13, 1998, the biennial congress of the World Carillon Federation will take place in Mechelen and Louvain, Belgium. As part of this event, the Catholic University of Louvain will sponsor a congress on campanology. Since campanology is an interdisciplinary field of scholarship, papers from various areas of research are welcome, including but not limited to musicology, history, sociology, psychology, theology, law, physics, and environmental science. Topics will be organized in the following categories:

- 1) The use of bells as public signaling devices in Europe from the 12th to the end of the 18th century (secular and religious forms or aspects, musical applications)

2) Determinants of the sound quality of bells (material, bell profile, bell chamber, environmental influences, etc.) and of the perception of bells (ideology, customization, conditioning, etc.)

3) The state of carillon art between 1800 and 1900

Papers on other topics will be considered. Abstracts are due on June 30, 1997. Direct questions, suggestions, and abstracts to: Luc Rombouts, Congress Coordinator, University Hall, Oude Markt 13, 3000 Leuven, Belgium; e-mail: luc.rombouts@arts.kuleuven.ac.be



Westertoren, Amsterdam, The Netherlands

Profile: Amsterdam's Westertoren

The West Church (Westerkerk) was officially opened on Whitsunday 1631. It is one of the oldest churches especially built for Protestant services, and the largest such church in The Netherlands. Hendrick de Keyser, the city architect, built the church in Dutch Renaissance style, which is characterized by a combination of brick and stone. The famous painter Rembrandt van Rijn was buried inside the church in a rental grave in 1669. In 1966 Queen Beatrix and Prince Claus were married in the church. From 1985-1990 the church was completely restored.

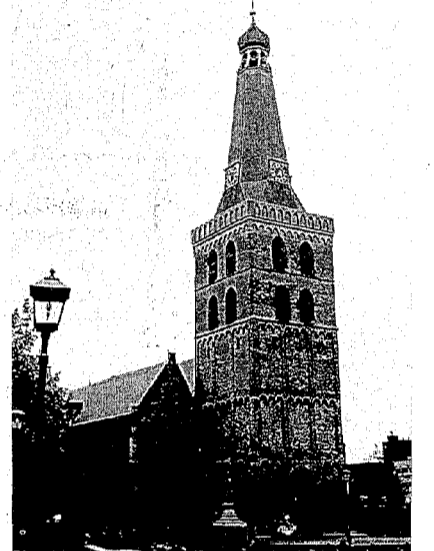
Not until 1686, when organ accompaniment to singing had become customary, was the Westerkerk organ built by the father and son team of Duyschot. In 1727 it was considerably extended by the father, and it was further enlarged in the 19th century. Between 1988 and 1991 Flentrop of Zaandam restored the organ as nearly as possible to its original condition of 1686/1727.

In the medieval tradition, the 280-foot tower stands projecting from the center of the west facade. The base of the tower, up to the first gallery, is of brick, while the section above this is constructed mainly of wood with a facing of sandstone. The uppermost sections are also of wood, with an outer covering of lead. It was completed in 1638. The tower, which occupies a unique place in the affections of the people of Amsterdam, bears the symbol of the imperial crown of Maximilian of Austria, which was his gift to the city in gratitude for the support given to the Austro-Burgundian princes. The tower has inspired many songs and poems and remains a symbol of the city for Amsterdammers abroad. In her famous diary, Anne Frank makes fond references to the bells of the Westertoren ("I loved it from the start, and especially in the night it's like a faithful friend.")

The hour bell is the heaviest in Amsterdam and weighs more than 16,500 pounds; the hammer alone weighs some 450 pounds. In 1658 the famous Amsterdam bellfounder François Hemony delivered a 32-bell carillon based on a 4500-pound bourdon sounding D-flat. To complete three octaves, Claude Fremy was commissioned to found an additional three bells, but due to his death in 1699, his widow passed the contract on to Fremy's foreman, Claes

Noorden. An extensive renovation of the carillon was undertaken in 1959. The 14 brass bells made by Hemony were retained while the treble range was replaced and extended by the Eijsbouts bellfoundry of Asten, The Netherlands. Presently, the carillon has 50 bells and is tuned in meantone temperament.

Boudewijn Zwart of Schoonhoven is the carillonneur of the Westertoren. He plays weekly, Tuesdays from noon to 1:00. The carillon can be heard to its best advantage from the courtyard of the Pulitzer Hotel or from the north side of the church. Four of the Amsterdam carillons are featured in a special series of summer recitals at 7:00 in the evening. Recitals at the West Tower are on Wednesdays, at the Old Church on Tuesdays, and Saturday recitals are at the South Tower or the Mint Tower. Performers include guest carillonneurs from The Netherlands and abroad, as well as the Amsterdam municipal carillonneurs: Boudewijn Zwart, Todd Fair, Gideon Bodden, and Bernhard Winsemius.



Oudekerk, Barneveld, The Netherlands

Profile: Barneveld, The Netherlands

West of the Veluwe forest in the province of Gelderland is the city of Barneveld. The 160-foot tower of the St. Adolf Church (*Oude* or *Sint Odolphuskerk*) in Barneveld dates from the 13th century. Ravaged by fire and struck by lightning on numerous occasions, it is always restored to its old splendor. Until 1927 it was topped with a pear-shaped cone spire. As part of the restoration in that year, this was replaced with an open lantern topped by an onion-shaped crown.

On the occasion of the 40th anniversary of Baron van Nagell as Mayor of Barneveld in 1927, a two-octave carillon was placed in the upper tolling chamber of the tower. The bells were made by the English firm Gillett & Johnston and were installed by the Dutch firm Eijsbouts. Placement was not optimal; the bells were audible only from near the tower. A few bells were added in 1948 and 1949. During a tower renovation in 1961 the carillon was moved into the lantern and expanded to four octaves. Finally, four bass bells made by Eijsbouts were added in 1977 and 1992. The current ensemble of 51 bells includes 17 made by Gillett & Johnston, one by Petit & Fritsen, two by Van Bergen, and 31 by Eijsbouts. The keyboard compass is B-flat, C, D, then chromatic through D. The bourdon sounds D-flat, hence the instrument transposes up a minor third. It is tuned in equal temperament.

Henry Groen is the municipal carillonneur. He plays on Thursdays at 10 am and Fridays from May through September at 7:00 pm. During the Old Veluwe Market—Thursdays in July and August—the carillon is played at 9:30 am. A special summer series on Tuesday evenings from 8:00 to 9:00 during June, July, and August features Groen as well as guest carillonneurs from The Netherlands and abroad.

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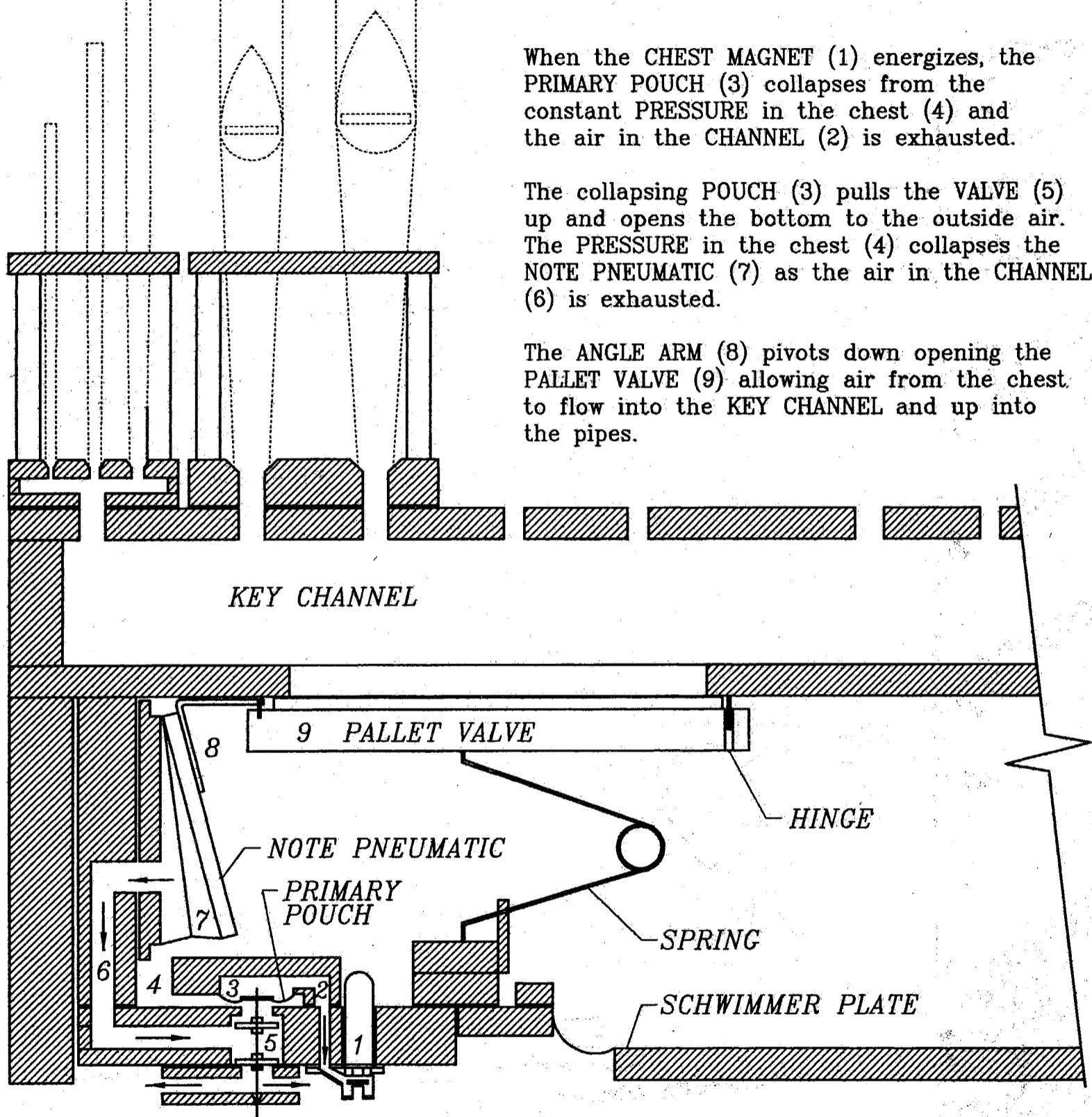
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Standing in RIEGER-KLOSS Factory Erecting Room - left foreground: Matt Bechteler, President, Euro Musik Corporation; standing - in back of four-manual tracker action console for Trinity Lutheran Church, Roselle, Illinois, left to right: RIEGER-KLOSS Tonal Director, Boris Micek; Merrill N. Davis III, Director/Consultant, Euro Musik; and Svatopluk Rucka, CEO, RIEGER-KLOSS - together with representatives of RIEGER-KLOSS craftspeople and executive staff. Three-Manual Organ with two consoles (tracker and electric) and Cross in facade is for delivery to South Korea; large French inspired concert hall organ - partially visible at far right - is for Ostrava, Czech Republic.

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Choral Psalm Settings

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Jan Calvin (1509-64)
The Geneva Psalter, 1543

The Psalms are among the most frequently repeated texts in the Western world. From simple phrases such as "Sing unto the Lord a new song," to complete Psalms such as the most favorite Psalm 23, people think, pray, and speak these ancient words and find continued solace in them. Harriet Beecher Stowe said, "It is worth while to have a storm of abuse once in a while, for one reason to read the Psalms—they are a radiant field of glory that never shines unless the night shuts in." Composers throughout history have found that these words, when set to music, have an even greater impact on the listener. It may be said that the hymn book of the Bible is the book of Psalms. They are the heart of Judeo-Christian worship and prayer. From unison psalmody to complicated settings such as the *Symphony of Psalms* of Stravinsky, they speak to each generation.

The Psalms of David remain beautiful texts with or without music. With the addition of music their power increases. No wonder composers have sought their magic for centuries. They vibrate; they resonate; they comfort; they inspire! The reviews this month feature recent settings of various Psalms.

Psalmfest, John Rutter. SATB divisi, ST soli, and orchestra or organ with oboe, clarinet, and percussion, Oxford University Press, no number or price given (M/D-).

This 45-minute suite of Psalm settings evolved over a 20-year period. Seven of the nine movements have been published previously as anthems and some, such as *The Lord Is my Shepherd*, have become standard literature. The Psalms include Ps 100, 121, 146, 23, 27, 47, 84, and 148. If orchestra is used, it requires a full complement of instruments. Rutter's joyful, immediate style is used throughout. The edition is attractive, has easy reading facility on large pages in book form, and could be a solid investment since the individual movements could be used throughout the year. Highly recommended.

Cantate Domino, Kirke Mechem. SATB unaccompanied, G. Schirmer (Hal Leonard Corp.), HL 50482210, \$1.25 (M+).

This setting, the last movement of Mechem's *Three Motets*, Op. 57, is based on Psalm 96. The text is in English with the Latin title interspersed

throughout. There is a mixture of chordal and polyphonic textures with fresh, but not dissonant, harmonies. It closes with dramatic Gloria statements which build to a final broad ending on the title. Excellent music.

By the Waters of Babylon, Daniel Nelson. SATB, flute, and harp or keyboard, Santa Barbara Music Pub., SBMP 131, \$1.35 (M-).

Using repeated minor-ninth arpeggios as the background, the homophonic chorus opens on sorrowful moaning pleas of "oh," then moves to the Psalm 137 text. None of the music, vocal or instrumental, is difficult, yet it is quite effective, making it useful for any type of church choir.

My Heart Sings (Ps. 150 and 30), William P. Latham. SATB, baritone and soprano solos and organ, Mark Foster Music Co., MF 2114, \$2.50 (M).

The organ music, on three staves, has soloistic interludes, but when accompanying the choir primarily doubles their broad chords. The baritone and soprano solos use full voice ranges but are not difficult; they have an extended duet in the middle section of this anthem. There is some choral divisi; a well crafted, 24-page work.

Break Forth and Sing, Lou Williams-Wimberly. SATB, handbells, and keyboard, Alliance Music Publications, AMP 0181, \$1.30 (M-).

This happy anthem uses texts from Ps. 98 and 100; the handbell part is included separately on the back cover. The choral music is easy, tuneful, and often in unison for a recurring refrain. The keyboard part is accompanimental and quite simple. Movement from 6/8 to 2/4 adds rhythmic zest to the modal music.

O Sing unto the Lord, Peter Aston. SATB and organ, GIA Publications, G-4185, (M-).

Aston, a British composer, has a gift for writing effective, often uncomplicated music, and this anthem is no exception. Often in unison or two parts, the lines have a beautiful flow and tunefulness without being pedantic. Some polychords emerge, but they are always approached linearly with fine voice leading. The organ part, on two staves, is lean but adds to the piece. The mood has a calm, yet celebrative, spirit. Lovely setting.

Venite, Exultemus Domino, Michael Bedford. Unison/two parts with flute and keyboard. Choristers Guild, CGA631, \$.95 (E).

Only the title, which is a recurring refrain for antiphonal parts, is sung in Latin; all other texts are English. The music is joyful with a limited vocal range making it very singable for children; their part is usually doubled in the right hand of the keyboard for support. The flute is busy as an obbligato line, with brief soloistic moments. Rhythmic speech is used as the choir shouts "Exul-

temus" at the end. Very useful and attractive music for children's choirs.

The Lord Is my Light, Fred Gramann. SATB, baritone solo, and organ, Carl Fischer Inc., CM8453, \$1.15 (M).

The organ music, although accompanimental, is independent from that of the choir. Gramann, an organist, sets the organ part on three staves with registration suggestions. The solos are brief phrases throughout the setting. Choral parts are somewhat contrapuntal with good ranges, and not difficult. The music for this Psalm 27 is pensive, generally slow, and well crafted.

Psalm 133: How wonderful it is, Ronald Arnatt. SATB, cantor, congregation, and organ, E.C. Schirmer, #4848 (E).

This is a responsorial psalm which has a repeated antiphon sung in various places by the cantor or congregation. There are five very brief verses, three for choir, and each has different music. The shape of this setting is fragmentary, with numerous short statements made in alternation by the various performers. Interesting, pragmatic music for church choirs.

How Excellent Is Your Name (Ps. 8), Robert Wetzler. Two-part mixed choir and organ, AMSI, #697, \$1.00 (E).

Reprinted from Wetzler's *Blizzard Anthems* (easy music for those church occasions when the number of singers has shrunk from the previous rehearsal), this setting has two sections and a short closing area. The music is lyric, easy, with some canonic treatment. The organ part is busy but not difficult, and provides solid background for the choir in two parts.

Book Reviews

Jon Laukvik, *Historical Performance Practice in Organ Playing: An Introduction based on selected Organ Works of the 16th-18th Centuries. Volume I (text) translated by Brigitte and Michael Harris, Carus-Verlag, Stuttgart—CV 60.003 (1996); Volume II Musical Examples for Historical Performance Practice in Organ Playing, edited by Jon Laukvik, Carus-Verlag, Stuttgart—CV 40.511 (1990/1996).*

Jon Laukvik's *Historical Performance Practice in Organ Playing* has been published in an English translation of the third, revised edition of a teaching guide available in German since 1990. The text is an introduction to historical performance practice of organ music from the late Middle Ages to about 1800, based on selected organ works, some of which are found in the accompanying anthology *Organworks of the 16th-18th centuries*, available separately. Although the anthology of music from Buchner to C.P.E. Bach is geared to the text, with many detailed, numbered references, it is worth having by itself for the examples of historic fingerings (by Bull, Buchner, and J.S. Bach), Laukvik's historically informed fingerings of Sweelinck's "Ballo del granduca," and selected works by Frescobaldi, Muffat, Correa de Arauxo, Purcell, Marchand, J.S. and C.P.E. Bach, as well as the two complete Clérambault Suites.

Part A of Laukvik's text, about one-third of its 318 pages, deals with basics of organ playing. Chapter I includes posture, manual and pedal technique and touch, articulation and early fingering. Chapter II discusses general musical considerations, including meter and tempo, agogics, punctuation (phrasing), ornamentation, and tuning and temperament (with a useful listing of key characteristics from Mattheson). Chapter III is a comprehensive discussion of practicing, including the basics of approaching a work in its early stages, suggestions for practicing ornaments,

performance psychology, and a short paragraph on the value and technique of memorization.

Laukvik's purpose is to provide a detailed guide for performers and teachers who, it is assumed, have already achieved a high level of playing using a modern technique employing a close legato, but wish to accommodate to the normal, pre-1800, pre-"pianist-organist" non-legato touch. His book is not a method, as no extended exercises are presented, but rather a detailed interpretive commentary employing numerous quotations from historical sources and allusions to organ repertoire. A handy bibliography of primary and secondary sources at the beginning of the book allows the reader to check Laukvik's sources easily. C.P.E. Bach's *Versuch* (1753) and Türk's *Klavierschule* (1789) seem most frequently cited, translated and in the original. Laukvik's extended comments, explanations and theories are not couched in dogmatic language, but express a cautious adoption of early techniques, always with musically expressive results as a goal. He presumes access to a tracker organ, or his suggestions for slow, medium, and fast key release would make no sense. Citing sources from Diruta to Türk, he posits that key attack needs to come "entirely from the knuckle" (a further refinement of minimal-motion finger touch if "knuckle" is understood in the singular) with "a reasonably slow release." Such major points are printed in bold type, highlighting important conclusions and general principles. He prescribes the "Schnellen," or "swift release" for fast passages, drawing the finger forward off the key (as Forkel describes it in 1802, citing C.P.E. Bach on his father's technique), necessitating a keyboard with short keys. Later discussion of pedal technique prescribes a minimal toe/ankle action, but allows using the outside of the feet, e.g., right foot below tenor c, rather than suggesting swiveling. Further discussion of touch-related subjects does suggest playing from the wrist and occasionally the forearm when required by music or instrument.

Laukvik integrates early technique and fingering with an understanding of the "speaking," articulate quality of early music and its "grammatical" or hierarchical rhythmic structure of usual metrical accentuation patterns. Agogic accent is given special attention as a "subjective" means of expression in organ playing in order to achieve rhythmic freedom in performance, growing out of inherent musical qualities such as dissonance, syncopation and hemiola, and overall formal structure. Rhetorical ("pathetic") accent and Baroque rubato are discussed with an eye to avoiding exaggeration and making musical sense of Baroque phrasing or "punctuation." A teacher or advanced student would benefit from consulting this text, both for specific performance-practice suggestions (the repertoire examples are well indexed) and for theories of the influence of historical change and continuity in musical styles—as, for instance, the "stylus phantasticus" of Frescobaldi's era coming "full circle" in the music of C.P.E. Bach's "empfindsamer Stil." Laukvik also assumes that playing techniques survive style changes; thus C.P.E. Bach and Forkel are reliable sources for the technique of playing J.S. Bach's keyboard music, even though late 18th-century music had changed considerably since the high Baroque era. Laukvik's interpretations of numerous historical sources can be helpful to the performer/teacher who needs to make practical musical sense of the wealth of information available nowadays, but could confuse a student without a well-grounded technique or sufficient musical background.

It seems ironic that Laukvik (like the Soderlund and Ritchie/Stauffer methods) advocates mastering a modern, 19th/20th-century approach to organ playing, later revising one's technique to play the pre-1800 repertoire. Varieties of touch and articulation, not just legato, were after all required in post-1800

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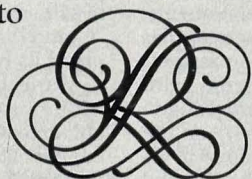
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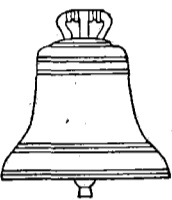


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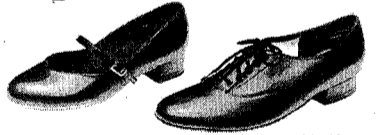
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piano and organ music, and teaching experience (using primarily the Gleason method) shows that early music articulation can be taught to beginners also, employing a basic finger-controlled touch applicable from Diruta through Durufle. Teaching the basic habit of close listening for clear, musical results, then developing understanding of stylistic differences in music from different periods and places, is affirmed by all good teaching, whatever the methods or personal approaches might be with individual students.

Part B, the remaining two-thirds of Laukvik's text, presents a variety of stylistic interpretation guidelines for six European national schools of organ playing: Italy, Netherlands/North Germany, France, South and Central Germany, Spain and Portugal, and England; plus chapters on Joh. Seb. Bach in the late Baroque, and the Classical Period—primarily C.P.E. Bach and W.A. Mozart. An extensive bibliography at the end of the text gives a useful summary of specific composers discussed, enumerating and ranking modern editions of their works.

In about 100 pages, brief summaries of each national repertoire, problems of sources, instruments and registration, and other appropriate musical considerations are systematically discussed. Each chapter gives a heading announcing the specific musical repertoire required, usually one or two major works that are featured in the discussion, supplemented by reference to other well-known examples and suggested works for further practice. A student working through Laukvik's suggestions would achieve a deeper knowledge of each style according to current performance-practice knowledge. The discussion of French repertoire is especially thorough and helpful in explaining varieties of ornamentation and "refining inequality" for example, with suggestions referring to measure numbers in the music, some in the accompanying anthology. Occasionally one's own understanding of a well known work leads to different conclusions than those Laukvik advocates. The plenum registration he suggests for the "durezza e ligature" interludes in Buxtehude's Praeludium in D (BuxWV 139) might rather call for an undulating principal; or the repeated-chord intermezzo might be seen to invite echo treatment rather than performance on a single manual. On the whole, Laukvik's suggestions recognize varied possibilities and can inspire the player to perform with greater stylistic understanding and musicality. Perhaps Laukvik has reached a point where verbal explanation is insufficient, and the interaction of student and teacher at an instrument becomes necessary. Laukvik's text is especially recommended for the areas of organ literature not formally studied with a teacher, making it a useful (though possibly dangerous) self-tutorial for the great organ music by Frescobaldi, de Grigny, Froberger, Muffat, Correa de Arauxo, or Purcell for example.

In the fifty pages devoted to performing J. S. Bach's organ music, Laukvik provides detailed discussions and suggestions for registration, essential and discretionary ornamentation (five pages on "O Mensch bewein" alone), Bach's articulation markings (legato slurs and staccato dots), and further articulation, and phrasing/punctuation refinements, all presented with numerous examples and reference to problematic passages. Not every player would agree with Laukvik's suggestions for overdotting in the Toccata in C (BWV 564), or the tempo relationships in the Fugue in E-flat (BWV 552b), but Laukvik is careful to present these as his personal solutions. The short chapter on the Classical Period focuses attention on C.P.E. Bach's organ sonatas, frequently and undeservedly neglected in modern organ study, and the three Mozart "clock-works" now generally performed on the organ. C.P.E. Bach's charming Sonata in g (Wq 70.6) is given a thorough discussion with reference to the

anthology.

In a thoughtful Epilogue Laukvik makes a case for the necessity of combining performance-practice knowledge with imagination: "The artistic diversity, which lies concealed in the inconsistencies of the sources, is an invitation to imaginative experimentation. With time you have to work yourself up from a meek, all-believing devotee of the sources to a critical, subjective interpreter. There are rather few problems for which there is only one solution. Thank God! Otherwise there would be no place for a variety of original interpretations." He goes on to advocate a daring, "romantic," subjective emotional approach to bring the historic organ repertoire to life, avoiding performance practice as "mere empty knowledge." Admirable advice, and a necessary antidote to literalistic attempts at applying performance practice. Laukvik's book engages the reader in the search for a meaningful, vital performance practice of the heart of the organ's repertoire. Highly recommended for serious students, performers and teachers.

—Rudolf Zuiderveld
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New Recordings

Lambert Chaumont—Gaspard Corrette. Played by Marie-Hélène Geispieler. Disques Coriolan COR 325 602. Available from Disques Coriolan, Chemin des Ourtets, F-11000 Carcassonne, France. No price given.

The disc (over 76 min.) contains 47 pieces, all but two of them under three minutes in length and many of them scarcely more than one minute. There are 31 selections from Chaumont's *Pièces d'orgue sur les huit tons* (1695)—complete suites on the first and third tones, and one selection each on tones four and five. Corrette is represented by 16 pieces from his *Messe du huitième ton* (1703). The last two works by Corrette are about three times as long as is indicated in the accompanying notes; the final "Offerte" is really the only composition of any substantial length.

This recording is one of a series, *Orgues en Languedoc-Roussillon*, subsidized by the regional government. The organ used is the 1784 organ in the Eglise Notre-Dame de la Barthe in Saint Chinian (Hérault).

Chaumont (1630 [or 1635]—1712) was a musician-priest active in Huy, Belgium. The music is completely French in style and has little in common with the organ works of contemporaries such as Kerckhoven or even Cornet. The short pieces are pleasant listening but rather predictable. The most interesting are the "Fugue" and "Contrefugue chromatique" from the suite on the third tone.

Corrette (1670–1733?), originally from Rouen, was active in Paris. The organ mass on this disc was written for a convent, like F. Couperin's better-known *Messe des Couvents*. Corrette was a major figure in what we may call the middle generation of French composers of organ masses; a number of the selections here, such as the "Concert pour les flûtes," show a genuine melodic gift, and the last piece, a grandiose "Grand dialogue," ranks with any example of its type that I know.

Marie-Hélène Geispieler studied with Pierre Cochereau and René Saorgin, among others. She has been titular organist at the Abbey of Saint-Victor at Marseilles since 1977, teaches in Montpellier, and is also titular organist at Lunel. Her playing is beautifully phrased, her use of devices like "notes inégales" tasteful, and her registrations both historically correct and musically successful.

The organ heard here was built by Louis Peyssy and Jean-Baptiste Micot in 1784. It has 29 stops—Grand-orgue 14, Positif de dos 9, Récit 2, and Pédale 4.

There is no 16' stop on the organ. The pedal has 17 notes and the Récit 27. The instrument was badly mangled by Théodore Puget in 1859 and carefully restored by Jean-François Munro in 1994. It is scarcely possible to say how much the present state reflects the actual sound of the original instrument. While Munro was extremely careful and determined to restore the organ faithfully, he had to replace chests, provide a new console, manufacture about 500 new pipes, and extensively rework many more. On this recording many of the solo stops, particularly a lovely voix humaine, are impressive, but the plein jeu sounds thin. Full organ with reeds is impressive, however.

Disques Coriolan should consider some radical improvement in its documentation, particularly in a series featuring historic instruments. The booklet (French and English) has decent notes on the music, the organ specification plus very minimal remarks on the instrument, some nice photographs, and information on the performer, but a series such as this should provide some material dealing with the later fate of the organ. The reviewer had the advantage of receiving several sheets of information from the recording firm that will certainly not be included with every disc, and even these did not provide very precise information.

Those interested in making the acquaintance of some little-known examples of classic French liturgical organ music will want this recording. It is beautifully played and the organ sound is both good and reasonably authentic, but much of the music is far from exciting. Perhaps one should add that the series of recordings referred to above includes ten organs to far; a list of these and other recordings is available from the recording firm.

—W. C. Marigold
Urbana, IL

Opus 190—Frederick Hohman plays the Ernest M. Skinner organ at Grand Avenue Methodist Temple, Kansas City. Pro Organo CD 7042 [DDD]. Total playing time: 1:15:35. Contents: Ernest M. Skinner's Opus 190 Start-up Sounds; Parker, Festival Prelude, opus 66 #1; Howe, Hommage à Bonnet; Hollins, A Song of Sunshine; Dethier, Intermezzo; Nevin, Will o' the Wisp; Borowski, Sonata No. 1; Weaver, The Cuckoo & The Squirrel; Yon, Speranza; Tchaikovsky, Yearning, transcribed by A. B. Plant; Shelley, Scherzo-Mosaic (Dragonflies); Vierne, Adagio and Final from Organ Symphony No. 3, opus 28; Ernest M. Skinner's Opus 190 Shut-Down "Wail." Available at \$15 from Pro Organo Direct, PO Box 8338, South Bend, Indiana 46660-8338. MC/VISA orders 1-800/336-2224, FAX orders 219/271-9191.

Less than a year has passed since my receipt and review of Frederick Hohman's Methuen recording, and now yet another Hohman disc has arrived. By contrast with "Forever Methuen," which featured better-known organ classics, this latest CD returns us again to the realm of early 20th-century organ literature, over which Hohman has already demonstrated mastery through three previous discs containing works and transcriptions by Edwin Lemare. But in Opus 190, Lemare is nowhere to be found! Instead, 10 of Lemare's more colorful contemporaries are featured. A perusal of the program's composers and their works reveals that Hohman has excavated and served up on a polished vintage platter yet another treasure trove of music long forgotten. Heaven only knows where he located some of these works. The organ, too (Skinner's Opus 190, completed in 1912), seems to have been largely forgotten from 1955 through 1985. This neglect was, in retrospect, quite fortunate for it appears that no one other than E.M.S. himself ever attempted to update or change it. Therefore, with the restorative repairs completed in 1995 by Quimby Pipe

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They LAUGHED when I said they could have Perfect Pitch ...until I showed them the secret!

► The **TRUE STORY** by David L. Burge

It all started in ninth grade as a sort of teenage rivalry.

I'd slave at the piano for five hours daily. Linda practiced far less. But somehow she always had an edge that made her the star performer of our school. It was frustrating. *What does she have that I don't?* I'd wonder.

Linda's best friend Sheryl sensed my competition. One day she bragged on and on about Linda, adding more fuel to my fire.

"You could never be as good as Linda," she taunted me. "*Linda's got Perfect Pitch.*"

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny abilities: how she could name any tone or chord—*just by ear*; how she could sing any pitch she wanted—*from mere memory*; how she could play songs after only *listening* to them on the radio!

My heart sank. *Her fantastic EAR is the key to her success* I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or Bb just by *listening*? An ear like that would give them a *mastery of the entire musical language!*

It bothered me. Did she really have Perfect Pitch? I got up the nerve, approached Linda, and asked her point-blank if it were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied cheerfully.

Now I was going to have some fun...

My plan was ingeniously simple: I picked a moment when Linda least suspected. Then I boldly challenged her to name tones *by ear*.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain that other classmates could not help her. I set everything up perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. Then, with silent apprehension, I selected a tone to play. (She'll never guess F#!)

I had barely touched the key. "F#," she said. I was astonished. I played another tone. She didn't even stop to think. *Instantly* she announced the correct pitch. Frantically I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was *SO amazing*. She knew tones like colors!

"Sing an Eb," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard. She was right on! Now I was starting to boil. I called out more tones for her to sing, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And to my dismay, that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from that moment on I knew *Perfect Pitch is real*.

I couldn't figure it out...

"*How does she DO it?*" I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me that most musicians can't tell a simple C from a C#, or the key of A major from F major! I thought about that. A musician who cannot tell tones by ear?! That's like a painter who can't recognize the rainbow of colors on his palette! It seemed odd and contradictory.

I found myself more mystified than ever. Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my three brothers and two sisters into playing tones for me, which I would then try to identify by ear. My attempts were dismal failures, a mere guessing game.

So I tried playing the tones *over and over* in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. After weeks of struggle, I still couldn't do it. So I finally gave up. Sure, Linda had an extraordinary gift: the ultimate ear for music, the master key to many talents. I wished I had an ear like that. But it was out of my reach.

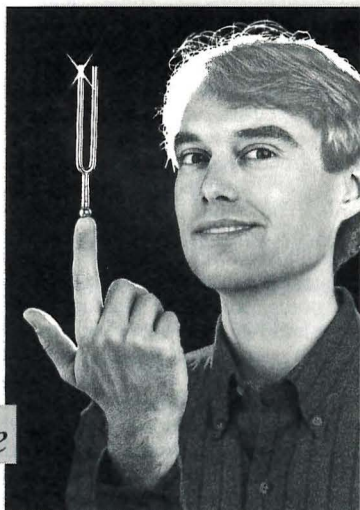
Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail. Once I had stopped *straining* my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever "let go"—and *listened*—to discover these subtle differences within the musical tones.

Soon—to my own disbelief—I *too* could recognize the tones *by ear!* It was simple. I could hear how F# sounds one way, while Bb has a *different sound*—sort of like "hearing" red and blue. The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could envision their masterpieces—and know tones, chords and keys all by ear—*by tuning in to these subtle "pitch colors" within the tones*.

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch



with this simple secret of "color hearing."

Bursting with excitement, I went and told my best friend Ann (a flutist) that she too could have Perfect Pitch. She *laughed* at me.

"You have to be *born* with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand what Perfect Pitch is or how it works," I countered. "I couldn't recognize one note before. Now it's *easy*."

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, it wasn't long before Ann had *also* acquired Perfect Pitch.

At school we became instant celebrities. Classmates would test our ears, endlessly fascinated with our "supernatural" powers. Yet to us, our hearing was nothing "super"—just "natural."

Way back then I never dreamed I would later cause a stir among college music professors. But when I got a little older, I eventually started to explain my discovery to the academic world.

They *laughed* at me. Many told me: "You must be *born* with Perfect Pitch; you can't develop it." I'd listen politely. Then I'd reveal the simple secret—*so they could hear for themselves*. You'd be surprised how fast they would change their tune!

As I continued with my own college studies, my "perfect ear" allowed me to progress far faster than I ever thought possible. I even *skipped over* two required courses. Perfect Pitch made *everything* easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my *enjoyment* of music as well. I learned that music is definitely a HEARING art.

And as for Linda?

Oh yes—I'll backtrack. Time found me at the end of my senior year of high school. I was nearly 18. In these three and a half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. But I was not fully satisfied. I still needed to beat Linda. Now was my *final chance*.

Our local university sponsored a music festival each spring, complete with judges and awards. To my horror, they scheduled me as the last person to play—the *grand finale* of the entire event.

Linda gave her usual sterling performance. I knew she would be tough to match, let alone surpass. My turn came, and I went for it. Slinking to the stage, I sat down and played my heart out.

Guess what? I scored an A+ in the most advanced performance category. Linda only got an A. *Sweet victory was music to my ears—mine at last!*

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

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*****Hurry! This 1/2 Price Offer expires July 31, 1997!*****

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Organs, Inc., during which the console was restored to its original 1912 condition along with the original crescendo and tutti, Opus 190 is, according to the liner notes, the oldest & largest, intact, original and extant E. M. Skinner. The sounds of this organ are sublimely delicious, and Hohman spares no chance to exploit these colors to their fullest. And therein lies the premise for this CD—vintage works dating mostly from 1904–1918 played on a superb specimen of a 1912 organ. This is the first CD I know of which features (in the first and last tracks) the typical start-up and shut-down sounds produced by the idiosyncrasies of Skinner's organ design. The rumbles and groans are there—a total aural historical snapshot.

The program contains several light and cheery pieces by Howe, Hollins, Dethier, Nevin and Shelley. Combining these here in one collection allows one the luxury of distinguishing among the styles of the composers and to become acquainted with each composer's unique style and brand of impish humor. Comparing them is somewhat like contrasting Bach, Bruhns, Buxtehude and Böhm. If you have ever wondered what a leather-lipped Diapason or a Philomela sounds like, you'll have a fine chance to hear it in Pietro Yon's *Speranza* and in Horatio Parker's *Festival Prelude*. Throughout most of the program, by Hohman adopts tempi which appear, by my modern ears, to be somewhat relaxed. The upside of this is that these tempi offer more time to savor the organ's rich tones. Also throughout the program, he applies a continuous rhythmic nuance, which, for lack of a term, I shall call "floating rubato." It is this floating rubato and the changing registrations which draw character and life out of what might otherwise be very ordinary music. Even the cliched and oft-mocked Borowski Sonata sounds quite convincing when given this treatment.

Two miniature church pieces, *The Squirrel* and *The Cuckoo*, both by Powell Weaver, are on the program, owing

to Weaver's connection as Grand Avenue Temple's organist from 1913 to 1938. In *The Cuckoo*, Hohman's musical timing is as smooth as a cuckoo, and he has shown *The Cuckoo* to be one of the organ's best comic miniatures. On a more serious side, Hohman's timing in *Yearning* (a note but the Lonely Heart") is nothing short of magical. The track is extremely romantic, emotionally charged, and embodies the best elements of mature symphonic styling.

By contrast with several forgotten organ greats collected on Opus 190, Louis Vierne stands out like a familiar friend. The final two movements of Vierne's *Third Symphony*, dating from 1912, illustrate how Vierne wrote in order (as speculated by Hohman in the liner notes) to exploit Skinner's tonal design and his prompt, dynamic swells. Hohman's Adagio is most mature and sensitive, and his Final has the excitement reminiscent of Madama Durufflé's recording of it from decades ago. In the Final, Hohman ignores all but the longest phrase markings, and the resulting leggiero quasi staccato touch feels the excitement. As the first big crescendo arrives, the tight Skinner boxes flood open, and it is as if heaven and hell have been released like angry bulls into the auditorium so they can battle it out! This disc is yet another reason why all who love the organ should take another serious look at the sounds and composers from this highly colorful era.

—Bernard Durman

New Organ Music

Fire orgelméditationer (Four Organ Meditations), op. 37, Robert Coates. Cantando Musikforlag C-208. No US dollar price listed (Norwegian N. Kr. 75).

Kyrie Eleison, Variations for organ on a liturgical melody by Trond Kverno, Robert Coates. Ostnorsk

Musikkforlag ONMF 29. No US dollar price listed. (Norwegian N. Kr. 70).

"Eventide," "Sandon," "So nimm den meine hande" and a Norwegian folk tune are the base melodies for pieces in the first collection. An introduction (sometimes related to the melody) paves the way for the entrance of the melody in a solo voice. The accompaniment relies on conventional triadic harmonies, and pedal use is limited.

The second publication is quite different from the first. The harmonies are much more avant garde. Even the liturgical melody upon which the variations are based is hard to distinguish. Two of the variations rely upon ornamented versions of the theme, while one is a fuggetta. This is not an easy piece to recommend because of the complexity of the composition and the obscurity of the theme.

Huit Tientos, Francisco Correa de Arauxo, transcribed by Michel Big-nens. Cantate Domino C.D. 3075. No price listed.

Correa de Arauxo was a Dominican monk and organist at San Salvador in Seville, Spain. He later became Bishop of Segovia! In 1626 he published *Teoretical instruction on the organ as well as 69 original pieces (tientos, glossas and variations)*, grouped according to the nature of the compositional techniques employed. Eight tientos are included in the publication. There is also a facsimile page showing what the original music looked like in ligature form. All of the commentary and editorial comments are in French. Nevertheless, this is a fine edition of the music of 17th-century Spain.

Hymn Settings for Organ and Instruments, Set 1 by Paul Fetter. Includes set of parts for instruments in C (treble & bass clef), Bb, F and alto clef. Augsburg Fortress 11-10437. \$15.00

This is the first volume of a series which, according to the preface, "is designed to accompany congregational singing." The format is flexible so that multiple options and combinations are possible. The number of players is totally discretionary. Two settings of each hymn are provided to embrace both the beginner and the more advanced players. Some of the instruments reinforce the melody, while others play descants, while the keyboard parts are very easy. This first volume has six well-known Christmas hymns. This publication will provide a resource for those who wish to incorporate instrumental players from the congregation, especially young people, to accompany hymn singing.

Magnificat in G Major, Alexandre Guilment, ed. Austin C. Lovelace. Augsburg Fortress 11-10439. \$5.50.

This second of *L'Organiste Pratique* (The Practical Organist), a publication intended more as an educational tool for the pupil rather than the recitalist. Still, this Magnificat can be very useful as part of an Advent service, evening service, or service commemorating the Virgin Mary. The six versions supplied by Guilment of course imply that the other six verses of the text (Luke 1:46–55) are to be sung *alternatim* in plainchant by a choir. Some registration suggestions are somewhat altered from the original, probably to accommodate the typical American organ. It's a shame original registration indications were not also included so we could make up our own minds. The music will be accessible to many players. Some will find it strange that Guilment ends the set with a very soft variation, departing from the traditional shape for these kinds of pieces.

He is Born, Raymond H. Haan. AMSI OR-17. \$4.50.

This arrangement of *Il est né* is for organ with optional handbells and/or trumpet. It is a spirited setting of the French carol. However, the constantly

repeating ostinato figures used in the accompaniment and octaves in the pedal do become tiring.

In the Garden, arr. Raymond H. Herbek. Laurendale Associates PO-1024. \$10.00

This publication contains fifteen hymn arrangements for organ with optional chimes, handbells (2 octaves), solo instrument, piano or synthesizer. Performance options and possible combinations are given in the preface. The hymnody is mostly that of the 19th century, such as *My Faith Looks up to Thee*, *Just As I Am*, and the like. The keyboard parts are very easy.

Medley Noel, Six carols, arr. Robert Leaf. AMSI B-30. Score and parts \$9.95.

Six Christmas carols are presented in a medley arrangement for flute, 1 or 2 clarinets, 2 trumpets, trombone and organ. The first statement of *O Come, All Ye Faithful* occurs in 4 keys simultaneously: Eb, G, Bb, and Db, making for an interesting "grand corner" type of sound. Moods change as we go from carol to carol, providing nice variety of texture and orchestral color. *God Rest Ye Merry* starts with a pedal figure that resembles "The Pink Adher Theme." Otherwise, there is some nice writing in this set. All the parts are relatively easy to play.

Carol of the Birds (El cant dels ocells), Monte Mason. Augsburg Fortress 11-10518. \$6.00.

A Catalonian carol is given an unusual arrangement in this publication. The first sixteen measures state the theme in a regular 4/4 meter. After that the piece changes to a very free meter and creative harmonies. There is, of course, a musical reference to bird songs. Some sections resemble guitar pieces, perhaps pointing to the origins of the tune. Never do we return to the style in which the piece began, as the writing seems to spin off into many directions.

Our God, Our Help in Ages Past, A Hymn Alternation, Charles W. Ore. Concordia 97-6299. Score and parts \$7.50.

Silent Night, Holy Night, Charles W. Ore. Concordia 97-6352. Score and parts \$5.00.

Continuing in a series of "hymn alternations," Mr. Ore presents a very interesting composition based on *Sf. Anne* for SATB Choir, descanting instrument, congregation and keyboard. The introduction begins with a spirited theme in the keyboard part. When the melody enters, an instrumental descant in also provided. The rhythms of the introduction will call for a slower tempo than many congregations are used to singing this tune, so caution should be observed to keep tempo steady. A reproducible bulletin insert and choir part inform congregation and choir "who sings what when." Stanza 5 resembles the rhythms of the introduction, with the choir providing the theme and the instrument a descant, concluding with a modulation up a whole tone for the last stanza.

Silent Night, Holy Night is arranged for organ with either C or Bb instrument. "Alberti" basses and arpeggios in the accompaniment are the best compositional device for organ, but if played smoothly at a slower tempo should sound all right. Transitions in measures 32–33 and 41–42 were not handled well for the eye, as the writing changes from instrument with organ to organ only without adequate signals. Harmonies of the introduction and conclusion follow a "Pachelbel canon" route. The final melody statement for Pedal 4' is the nicest part of the piece. This organ would sound nice on a celesta or organ harp stop.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

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Johannes Brahms, who died 100 years ago on April 3, 1897, composed the final installment of his musical legacy—the *Eleven Chorale Preludes*, Opus 122—during the last year of his life. They were written during his summer holiday at Ischl, where Brahms had vacationed annually from 1889. But his final visit was clouded by Clara Schumann's recent death and his own illness, cancer of the liver, which had taken his father twenty-five years earlier and the symptoms of which he likely would have recognized.¹

When considering Op. 122, it is valid to ask: "Are these works all that special?"—because no composer created an endless string of pearls. Indeed, Peter Williams revealed his reservations in a review in *The Organ Quarterly*:

[While] the stature of the man makes all his works interesting in some way or another, there is something depressing about this music. I do not mean merely the death-centered theme of Op. 122 but the general tenor of the musical idioms found here, the kind of organ sound most suitable for them and the weird absence—considering who their composer was—of melodic flare or that dramatic sense of sonority and rhythmic impetus we know from the composer's symphonies.²

As these works are *chorale* preludes, Mr. Williams' mention of "melodic flare" is peculiar. And his comparison to the "sonority and rhythmic impetus" of Brahms' symphonies is irrelevant, as these are clearly miniatures, each wonderful and satisfying when played in an empathetic manner. But it is perhaps unfortunate that the *complete* organ works of Brahms—his four early works dating from 1856–7 and the "Eleven"—fit so conveniently on one CD, for they are becoming the most frequently recorded set of organ works, second only to Böellmann's ubiquitous *Suite Gothique*. Unlike the latter, however, Brahms' "Eleven" are a *collection* rather than a *suite*, and their effectiveness is diminished when heard all at one sitting. I feel they have far more impact and are more enjoyable inserted one or two at a time into an eclectic program.

Clearly, what can be a small masterpiece in the hands of one can be tedious in the hands of another—and even more so for Op. 122. For with these works, Brahms has hidden eleven treasures inside a maze. In this essay, we will examine the "Eleven" and discuss ways to make these treasures come alive.

Form of the Chorales

To begin, see Table 1 for a survey of the *forms* Brahms used in Op. 122. In addition to simple harmonized treatments, Brahms embellished some chorales into aria form, extended some with interludes, or used each phrase as a motif for the accompanying parts (Pachelbel style), or surrendered to a free fantasy form in which the original melody is almost totally lost.³

One can see from Table 1 that half are on Passiontide or requiem themes. But only number 10, based on the "passion" chorale, expresses the depths of the emotions implied by the text: "My heart is ever yearning for blessed death's release." Of those based on other themes, numbers 5 through 8 are warm, lovely and contemplative and number 4 is an outburst of joy. Even *O Welt, ich muss dich lassen*, the last of the "Eleven" and Brahms' final composition, is a gentle farewell to life. E. Power Biggs summed up these works very well in the Preface to his edition of Op. 122:

Composed in memory of his dearest and most faithful friend, Clara Schumann, at the same time the Preludes are a revealing

document of Brahms' thoughts on his own life. One biographer, Niemann, points out that most of the Preludes are: "A retrospect and an epilogue, a salutation to youth and its ideals, and a farewell to this world which is, after all, so fair." Somber as many of the Preludes are, they yet have a warm, autumnal quality that is all Brahms' own.⁴

Baroque or Romantic?

Since the "Eleven" are cast in the traditional German form of chorale preludes, and since Brahms had applied himself diligently to the rediscovery of early music, in particular Bach with whose music he was quite conversant,⁵ there is the question of whether the interpretation should reflect performance practice of the late 19th century

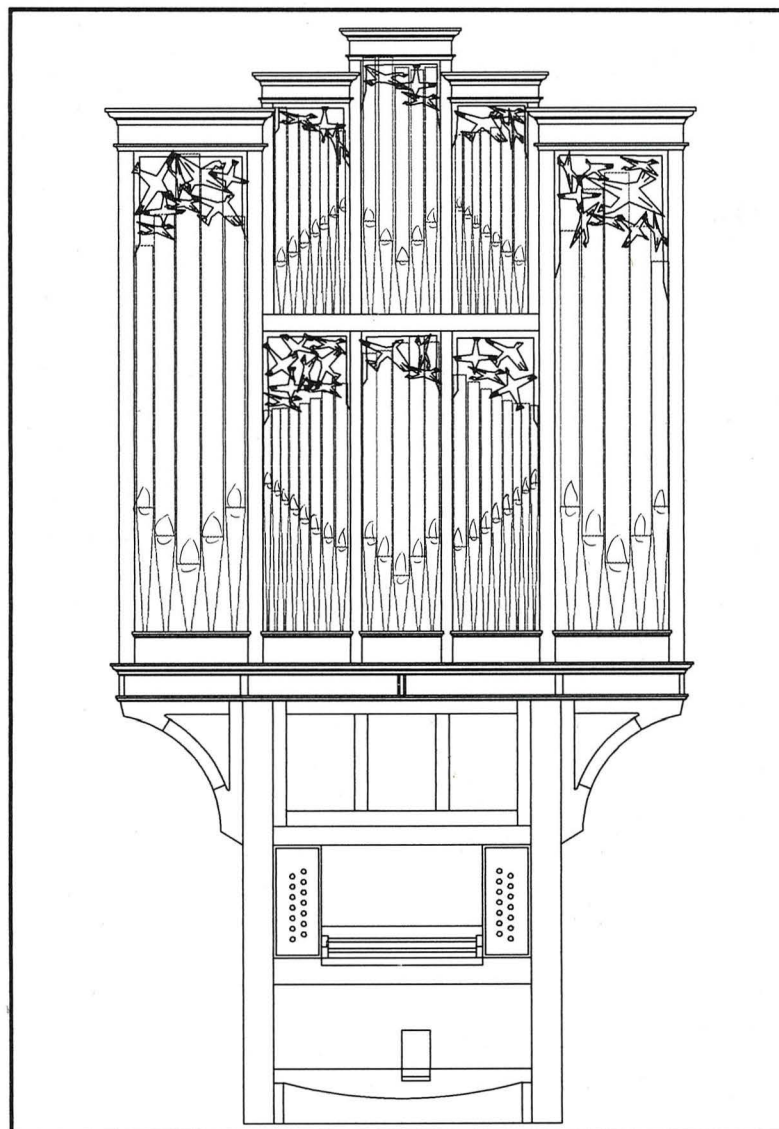
or early 18th century. The great body of Brahms' compositions show that he was a thoroughly Romantic composer of great power. His Classical inclinations,

however, restrained him from some of the delicious excesses of, say, a Tchaikovsky. Brahms' "Eleven" require the performance practice of *Brahms'*

Table 1: Liturgical Uses and Type of the Op. 122 Chorales

No.	Chorale	Liturgical Use	Type
1	Mein Jesu, der du mich	Passiontide	Pachelbel or motet type
2	Herzliebster Jesu	Passiontide	Embellished chorale
3	O Welt, ich muss dich lassen	Requiem/Passiontide	Embellished chorale
4	Herzlich tut mich erfreuen	Easter/Rogation	Pachelbel or motet type
5	Schmücke dich, o liebe Seele	Communion	Simple chorale
6	O wie selig seid ihr doch, ihr Frommen	All Saints Day	Chorale fantasy
7	O Gott, du frommer Gott	Trinity Season	Pachelbel or motet type
8	Es ist ein Ros' entsprungen	Christmastide	Chorale fantasy
9	Herzlich tut mich verlangen	Requiem/Passiontide	Embellished chorale
10	Herzlich tut mich verlangen	Requiem/Passiontide	Extended chorale
11	O Welt, ich muss dich lassen	Requiem/Passiontide	Simple chorale

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age, not the Baroque. When Villa-Lobos' *Bachianas Brasileiras*, or Dupré's "Chorale in the Style of J. S. Bach" (*Fifteen Antiphons*), or Franck's *Three Chorales* are performed—all of which took their inspiration from Bach—the interpretive style should be that of the composer's age, not the 18th century. So also with the "Eleven." Robert Schuneman makes a key point when he says:

One should not be deceived by the brevity of the chorale preludes, nor with an initial reaction to the printed page which makes them look like chamber music. Their religious nature, the sacredness, otherworldliness, the transcendental quality—all of this is expressed by Brahms (as in other Romantic music) with grandeur, monumentality, and weightiness in terms of organ sound in acoustic space.⁶

An initial look at the printed page has misled many an organist to think that the "Eleven" are as easy to play as they are short, but Brahms sophisticated writing often seems to *jig* where the hand wants to *jog*. Simply learning the notes is the organist's first task. But it is remarkable how many organists confide that these works are often poorly played even if the notes are correct. Indeed, Schuneman decried "... the stiff, unyielding, ungraceful and ragged performances which are so often heard..."⁷

A Romantic Framework

For idiomatic interpretations of Brahms' "Eleven," it helps to consider them within the context of the 19th century. Born in 1886 in Belgium, the renowned organ virtuoso Charles M. Courboin provides a link with that sensibility. His pupil, Richard Purvis, discusses Courboin's approach:

Courboin always returned to three elemental principles in the consideration of any piece. First, one had to consider the architecture of the work; second was texture; third was emotional content. The architecture was most important. "Where are the high points," he would ask, "and how are you going to do them justly? Where are the transitional points, at which you leave one mood and go to another?"

If the architecture defined the parameters of the piece, the texture was the actual landscape for which Courboin often used visual imagery as might describe an oil painting, an etching or a watercolor. At other times he would discuss texture in more strictly musical terms: was it contrapuntal, harmonic, a combination of the two? And what tools were you going to use to emphasize the texture rather than obscure it. Once you had the architecture and had done justice to the texture, you could then afford to explore the fine points of the emotions you were trying to communicate. Courboin constantly asked, "What emotions does the piece involve, conjure up, portray?"⁸

The Brahms Organ

Brahms did play the organ to some degree in the 1850s when he wrote the four early compositions. But as he was never a professional organist associated with a specific organ, there has been an active debate over the years concerning the ideal Brahms organ sound. For example, registrations recommended by Walter E. Buszin and Paul C. Bunjes reveal their ideal Brahms organ to be a Baroque affair on which one should draw no more than one 8' stop per division.⁹ The result is far from weight, grandeur and monumentality.

A key year in this discussion is 1833, the year of Brahms' birth and the year in which E. F. Walcker completed his first major achievement, a 3-manual, 74-voice trendsetter for the Paulskirche in Frankfurt.¹⁰ The Oberwerk had five 8' flues and the Schwellwerk had six. The structure of the 23-voice Hauptwerk was as follows: 32,16,16,16,8,8,8,8,5½, 4,4,4,3½,2½,2,2,1½,1,V,IV,V,16,8. Walcker built hundreds of organs based on similar principles throughout the 19th century, including a 3-manual, 61-voice instrument built in 1878 for the Votivkirche in Vienna,¹¹ an organ which was certainly known to Brahms as he had settled permanently in Vienna in 1868. The Oberwerk of the Votivkirche

organ had four 8' flues and the Schwellwerk five. The structure of the 23-voice Hauptwerk is: 16,16,8,8,8,8,8,8,5½, 3½,4,4,4,2½,2,2,VI,III,V,16,8,4.¹² Franz Ebner, who recorded the "Eleven" on this organ, stated:

The instrument on which Brahms' art can most suitably be realized is not the Baroque organ but that type in which the endeavors of the 19th century to attain a full, warm, immediately arresting tone found fulfillment.¹³

However, a "Brahms organ" does not have to be huge or even large. As Max Miller pointed out in his article, "The Brahms Chorale Preludes—Master Lesson," the small instruments in every organ culture aspire to the effects of large instruments and thus clearly indicate the idealized sound of the time.¹⁴ He offers this 1869 German stoplist in which 60% of the manual voices are of 8' pitch:

Hauptwerk: 16,8,8,8,4,III
Oberwerk: 8,8,8,4
Pedal: 16,16,8.

For a fuller discussion of organ design in 19th century Germany, see Robert Parkins' series of articles in *THE DIAPASON*: "Rediscovering the German Romantic Organ" (January, February and March, 1989).

Registrations

Robert Schuneman devoted a full page of his Brahms article to excerpts from Hugo Riemann's *Catechism of the Organ*, which gives an insight into German organ playing from the period 1845 to 1895. This is most valuable reading for those who play Brahms. One of the key concepts is *horizontal* registrations. That is, one first combines a succession of 8' stops—from the softest to the Diapason—to create a bed of unison sound to which one adds the Octave, the 16', the 2½' Quinte, the reed, the 2' and the Mixture *in that order*. The manuals are *coupled* to achieve fuller effects, and "gap" registrations like 8'+2' are to be avoided unless the composer has specified it.¹⁵

In "Some Thoughts on the Sound of the Organ," John David Peterson offers valuable insights into the ideal Brahms "sound":

Brahms' orchestrations call for a rich blend of dark colors. His favored instruments were the horn, viola, violoncello and clarinet, and his piano works challenge the player to call forth half- and counter-melodies from the tenor register of thick textures. It is not surprising that his organ works share the same sense of musical color.¹⁶

The key word which sums up registrations for Op. 122 is "warmth." Thus it is surprising that Robert Schuneman would have said: "Strings, as we know them today [1972], and especially celestes, are not appropriate."¹⁷ German 19th century stoplists had many a Gemshorn, Salzional, Fugara and Viola da Gamba and the celesting stops Unda Maris and Voix Celeste were to be found. If these sounds were part of the organ culture of Brahms' time, and if one of his favorite orchestral effects was massed cellos and violas, what better way can there be to realize Op. 122 than by including strings in the registrations? The quieter chorales—Nos. 5, 6, 8 and 11—are excellent candidates for a celeste. If one has a broad Violoncello Celeste, it might be just the thing for the pedal cantus in No. 10. And how better to let the final notes of No. 11 *O Welt, ich muss dich lassen* float up into heaven than with a quiet celeste?¹⁸

Brahms' Markings

While Brahms didn't indicate registrations, he left dynamic indications which, coupled with the precepts in Riemann's *Catechism*, may well amount to the same thing (see Table 2).

The dynamic markings and performance indications would seem to be clear enough, with the possible exception of "dolce." In *Dynamics in the Music of Johannes Brahms*, Imogen Fellingner says that *dolce* implies a *weak-*

Table 2: Dynamics and tempo markings in Op. 122

No.	Chorale	Dynamics	Tempo or other
1	Mein Jesu, der du mich	<i>forte</i>	<i>ma dolce</i>
2	Herzliebster Jesu	<i>forte</i>	<i>adagio</i>
3	O Welt, ich muss dich lassen	<i>forte</i>	<i>ma dolce</i>
4	Herzlich tut mich erfreuen	<i>mezzo forte</i>	<i>dolce</i>
5	Schmücke dich, o liebe Seele	<i>piano</i>	<i>dolce</i>
6	O wie selig seid ihr doch, ihr Frommen	<i>forte</i> (at end)	<i>molto moderato — dolce</i>
7	O Gott, du frommer Gott	<i>forte, piano</i>	—
8	Es ist ein Ros' entsprungen	<i>piano</i>	<i>dolce</i>
9	Herzlich tut mich verlangen	<i>forte, piano</i>	—
10	Herzlich tut mich verlangen	<i>piano</i>	<i>molto legato</i>
11	O Welt, ich muss dich lassen	<i>forte, piano, pp</i>	<i>ma dolce</i>

Table 3: Listing of recorded tempos for Op. 122

No.	Chorale	Fastest	Slowest	Median
1	Mein Jesu, der du mich	3:18	6:14	4:28
2	Herzliebster Jesu	2:00	3:42	2:41
3	O Welt, ich muss dich lassen	1:46	3:36	2:46
4	Herzlich tut mich erfreuen	1:25	2:39	2:10
5	Schmücke dich, o liebe Seele	1:34	3:05	2:30
6	O wie selig seid ihr doch, ihr Frommen	0:49	2:15	1:40
7	O Gott, du frommer Gott	3:09	6:31	4:35
8	Es ist ein Ros' entsprungen	1:52	3:10	2:52
9	Herzlich tut mich verlangen	1:05	2:33	2:09
10	Herzlich tut mich verlangen	1:51	4:38	3:28
11	O Welt, ich muss dich lassen	2:17	3:48	3:20
Total Duration		21:00	42:00	32:30

ening of the given preceding dynamic strength, just as *expressivo* is an intensification of the predominant dynamic strength.¹⁸ This may well be so where the dynamic marking is *forte*. Thus "*forte ma dolce*" in numbers 1, 3, and 11 would translate "loud but sweetly" or "loud but not strident." However, it seems a bit of a stretch to say that "*dolce*" in numbers 5 and 8 actually implies a dynamic slightly softer than the indicated "*piano*." It probably calls for a "sweet" or "gentle" interpretation and has nothing to do with dynamics. In support of this, note that only numbers 2, 7, 9 and 10 are without the "*dolce*." What is different about them from the rest? Both 2 and 9 are sturdy and forthright (the latter remarkably so), number 7 is a combination of urgency and melancholy, and number 10 is characterized by great pathos.

Tempo

In preparing this article, I studied fourteen organ recordings of Op. 122 and two of the Busoni piano transcriptions of Nos. 4-5 and 8-11. The range of tempi is remarkable. The slowest interpretations of the complete "Eleven" take 42 minutes whereas the fastest last but 21 minutes—half as long, or twice as fast. The median¹⁹ duration was 32½ minutes. See Table 3.

It is easier and clearer to discuss the tempos of these works, which as Romantic works are subject to considerable *rubato*, using the duration of the piece rather than metronome indications. The player who wishes to play Brahms musically would be well advised to avoid the extremes of tempo. Speeding through these works with the fastest tempos renders them meaningless and trite, but performances with the slowest tempos lacked energy and were often boring and stultifying. I found it of passing personal interest that the tempos at which I play these pieces are, in most cases, pretty close to the median. These median durations would seem to be a good starting place for those attempting to discover the ideal tempos.

Rubato

In his essay, "Playing Around With Tempo," Robert Schuneman describes *tempo rubato*:

Most music is mechanical without it in some form. On the other hand, the same music may turn into a caricature of its own intent and content with too much of it poorly applied. It is the most difficult of all musical terms to describe in words, and it takes an extremely sensitive player to use it well.²⁰

As *rubato* is so difficult to describe in words, I would recommend Arthur Rubenstein's renditions of the Chopin *Nocturnes* as a most exquisite example of *rubato* in 19th century music.²¹

One might divide music into two types: objective and subjective. With *objective* music, of which Brahms' early a-minor and g-minor Prelude and Fugue are two good examples, if you play all the notes in a reasonably steady tempo, you achieve 80% of the composer's intent. With *subjective* music, of which the "Eleven" are an excellent example, if you simply play all the notes in a reasonably steady tempo you realize absolutely none of the musical content the composer put into the work. The worst performances (with the notes played correctly) one will ever hear of Op. 122 are those in which, to paraphrase the popular song, "the beat goes on."

Schuneman makes an excellent point which is quite relevant to Op. 122:

With the emergence after 1830 of free forms, program music, salon music, and the seeking out of emotional content over form, declamatory expression (*free tempo rubato*) became much more indispensable to good performance. Furthermore, as the 19th century progressed, *tempo rubato* became increasingly tied to dynamics. *Accelerando* means *crescendo* and vice-versa; *ritardando* means *diminuendo* and vice-versa.²²

The most important performance points here are that in Op. 122, the beat itself is modified, which is a considerably further modification of tempo than the 18th century notion of *rubato*, where

Figure 1. The chorale, *Schümcke dich*, with added expression marks.



Figure 2. Brahms' *Schmücke dich, o liebe Seele*, with added expression marks.



Figure 3. *Schmücke dich, o liebe Seele*, showing beaming in left hand as notated in the autograph manuscript.



the melody in the right hand was subject to rubato but the beat in the left hand was not.²³

Chorale No. 5, *Schümcke dich*, provides a clear illustration of the above points. Consider Figure 1, which is a harmonization of the chorale, as it would be sung. The added *crescendo* and *decrescendo* markings—not to be overdone, of course—simply indicate what any good choir would do intuitively. This music, *all music*, for that matter, is meant to be performed *expressively*. So apply this dynamic pattern to Brahms' realization of the chorale in Figure 2 (expression marks added to the Henle edition). If played on the Swell 8' flues, subtle opening and closing of the swell box is no problem. Per the above discussion of *rubato*, a subtle *accelerando* would accompany the *crescendo* and a *ritardando* comes with the *diminuendo*. One might alternatively describe this as a slight increase and decrease in *intensity*. Then there is the syncopated rhythmic pattern in the left hand which Brahms notated as shown in Figure 3, the way George Bozarth would have preferred to notate it in the Henle edition.²⁴ Then there are the delicious dissonances, Brahms beloved major seconds, which Samuel Swartz always said "Brahms put there to *linger over*." And finally, there are the notes here and there to which, in expressive playing, one gives agogic accents. Integrate all of this into a performance and one has a small masterpiece. Play it straight on through ignoring these factors, on the other hand, and one has a very trite rendition.

Another excellent example of the necessity for rubato is in Chorale No. 11, *O Welt, ich muss dich lassen*. The structure of the work has a *forte* section followed by a *piano* section followed by a *pianissimo* section—which is repeated six times. Whether Brahms is simply using a series of echos or is referring to the vigor of youth, the mellowness of middle age and the weakness of old age we cannot know. But all of the *pianissimo* sections need to end with a ritard and a pronounced pause before beginning the next *forte* section. It is truly amazing that many play this work as if a metronome were clicking inside their heads, rushing past the *pianissimo* to get at that *forte* just in the nick of time. See Figure 4 for the interpretation marks I would suggest, and heed Max Miller's advice:

The variables of building and organ will dictate how much time is to be allowed and how freely the echoes should be taken. The non-harmonic tones require spaciousness and breadth in performance. Time, for Brahms, has with this last composition ceased its hurry and its very meaning.²⁵

Yet another reason for rubato is to

give meaning to one of Brahms' favorite rhetorical gestures, the *sigh motif*. Consider the first four bars of *O Gott, du frommer Gott*,

Figure 4. *O Welt, ich muss dich lassen* with added tempo markings.



Figure 5. *O Gott, du frommer Gott* with "sigh" motives marked.



du frommer Gott (Figure 5), where the *sigh motives* are indicated by a bracket. They are descending in mm. 2–3 and inverted in mm. 4–5. Played in a metronomical tempo, these gestures are as musical as the regular clicks and whirs of factory machinery. Played with a slight relaxation of tempo, they define the essence of Op. 122.

Indicated Phrasing

In addition to the dynamic and tempo markings, Brahms indicates a wealth of phrasing. Consider the first four bars of

No. 1 in Figure 6. Brahms clearly and deliberately sets out a phrasing pattern which leaves little doubt of his intentions. In No. 3, however, there may be some question about the two-note slurs (see Figure 7). Some organists misinterpret these slurs as phrasing marks, and play the two eighth note figures as an eighth and a sixteenth, with a sixteenth rest before the next group begins. This misguided approach gives a jerky, frenetic sound which is the antithesis of the feeling of the chorale, *O Welt, ich muss dich lassen*. What Brahms meant

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by these markings was to give a slight stress to the first note of the groupings of two eighth notes. If strings played this piece, there would be the slightest, almost infinitesimal, pause in the sound as the bows changed direction between the eighth-note groupings. And this is precisely how it should be played on the organ.

It is in the very pianistic No. 4 that the precision markings in the *Urtext* Henle edition clearly communicate Brahms' intentions—markings which are changed or omitted in some other editions. See Figure 8 for the first four bars of No. 4. The quarter notes in the alto voice form a melody in which some notes are held longer than the precise note values, as indicated by the secondary slurs. In bars 1 and 3 the notes marked A are held for two beats,²⁶ in bar 2 the note marked B is held for five beats, and in bar three the note marked C is held for three beats. This is consistent with 19th century piano practice.

Leslie Spelman, who has spent a good bit of his extraordinarily long career promoting the "Eleven" in both recital and masterclass, sees a parallel to the above technique in No. 10 (see Figure 9). The notes with the horizontal bars added above them form a melody, and Dr. Spelman suggests holding them beyond their indicated value. The notes with the added slurs are to be held even longer. All the while, observing Brahms' *molto legato* indication and keeping the pulse nicely articulated in the bass.²⁷ This exquisite chorale is also very pianistic and, in fact, is marvelously realized on the piano with a cello playing the cantus. Organists have been ending this piece with an *A* major chord for nearly a century, and the *A* Major ending in the new editions—correcting an error in reading Brahms' autograph by the original editor Mandyczewski—sounds very strange to ears accustomed to the minor ending. But Henle edition editor George Bozarth points out that *all* of the minor-key preludes in the "Eleven" do, in fact, end with a Picardy third.²⁸ A pronounced ritard in the penultimate measure and a generous observance of Brahms' indicated *Adagio* in the final bar does "set up" the *A* Major chord.

Soloing Out Melodies

In several of the Chorales, Brahms allows a clearly discernible melody in the soprano to move moments later to an inner voice where it can be obscured by the accompaniment above it. For example, this happens in measures 5–6 and 14–16 of *Es ist ein Ros' entsprungen* and measures 28–31 and 38–41 of *O Gott, du frommer Gott*. There are two schools of thought on this challenge. Vernon Gotwals feels it is wrong to solo out melodies because this:

... shows an unawareness of the abstract nature of Brahms' conception. It is wrong to emphasize any voice in the manner of the piano in these organ pieces, as Brahms knew that the melody would be lost when it dipped into the tenor in No. 7 or climbed from tenor to alto in No. 8. His subtle conception is destroyed by those who cannot forebear going beyond his precise registrational directions simply because it is physically possible to do so.²⁹

Of course, this implies that in Op. 122 Brahms' conception was a total departure from almost everything he had written before. In his previous compositions, the pianists, instrumentalists and vocalists were able to emphasize and bring out musical lines in a way most suitable for the performance. I find it very unlikely that Brahms would prohibit emphasis of these obscured melodic lines—in fact, he probably would find the very question incomprehensible.

There are two ways to treat these lines. One can choose "solo" stops of exactly the same character as the accompaniment so that the principal difference between solo and accompaniment is volume, or one can choose a contrasting tone color. The former approach is probably more characteristic, although I must confess that the temptation to solo the tenor portions of

Es ist ein Ros' on a Clarinet is very strong. The Clarinet was one of Brahms' favorite instruments, and if one has a nice one it may serve quite well. One doesn't have to play these works exactly the same way each and every time. The tenor melody in *Es ist ein Ros'* can be played on the pedals as suggested in the Biggs' edition (see Figure 10). But an alternative solution, which Leslie Spelman learned from Joseph Bonnet, is to play both the bass and tenor on the pedals starting on the third beat of m. 5, leaving the left hand free to solo the melody (see Figure 11).³⁰

O Gott, du frommer Gott is one of the longest and most graceful of the chorales. One can very easily play the *cantus* on the Pedal 4' Chorale Bass. Draw 8' stops (at least the 8' Diapason and flute) on both the Great and Swell and couple them. Thus in the *forte* sections played on the Great, the Swell box can give an arch to the line. And in the *piano* sections played on the Swell, the box allows expression and perfect balance whether the solo soars out above or is buried within the accompaniment. The timbre of the Chorale Bass would be quite similar to the Diapason and flute of the Swell, with just a boost to the volume (see Figure 12). For emphasis one can add the Swell 4' Octave in measures 22–26, 50–54 and during the final five bars, but there is no indication that the *forte* section with which the work concludes should be significantly louder than the *forte* section with which it begins.

Repeated Notes

In the slower of Brahms' chorales, repeated notes in the soprano and bass should always be articulated, but there are some decisions to make about the inner voices. No. 11 *O Welt, ich muss dich lassen* is an excellent case in point. Though instances occur throughout the piece, the final three bars with their implied *molto ritardando* are critical. One might very well separate all the repeated notes in a room with five seconds reverberation. But see Figure 13 for a suggestion of adding ties on the inner voices to have the feeling of repetition without choppiness. This is not to say that Brahms should "ooze." In mm. 24–25 of the same chorale are two instances where added phrasing marks in the left hand and pedal can help set up the ending (see Figure 14).

Conclusion

Brahms' Chorale Preludes are very special compositions. As Fenner Douglas once observed, it's too bad for organists that Brahms didn't have a church job for a while, so that we might have more works from this master. I would urge those interested to seek out the cited articles by Bozarth, Gotwals, Miller, Peterson and Schuneman for a broader scope and fuller understanding of the problems and possibilities these works present. Playing these works expressively on the piano is also very helpful, as is experimenting with legato and super legato touch on the organ. Those who unlock the secrets of Op. 122 will not just have gained eleven lovely pieces for their repertoire—they will have learned things of inestimable value which they can apply in countless other works.

Notes

1. Heinz Becker, "Johannes Brahms," *The New Grove Dictionary of Music and Musicians*, 1980, Vol. 3, p. 161.
2. Peter Williams, Review in *The Organ Quarterly*.

Figure 14. *O Welt*, mm. 24–25.

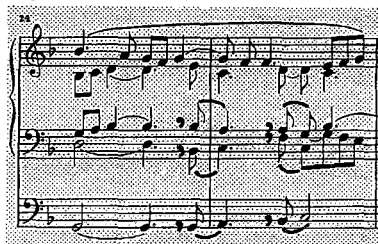


Figure 6. *Mein Jesu, der du mich* showing Brahms' precisely indicated phrasing.

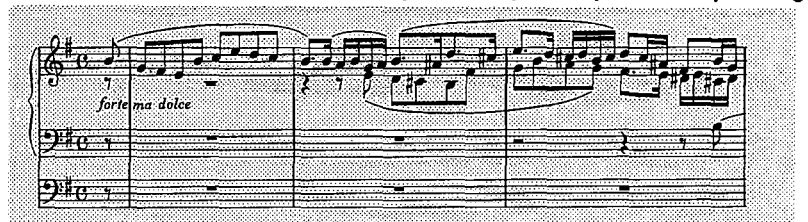


Figure 7. *O Welt, ich muss dich lassen* showing series of two-note slurs.

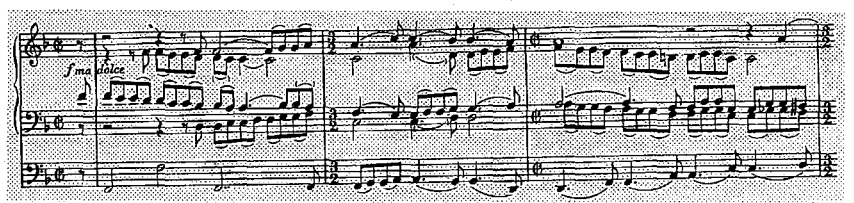


Figure 8. *Herzlich tut mich erfreuen* showing detailed primary and secondary slurs.



Figure 9. *Herzlich tut mich verlangen*. Leslie Spelman has observed that the notes indicated with a horizontal bar above them form a melody and should be held longer than the note values indicate.

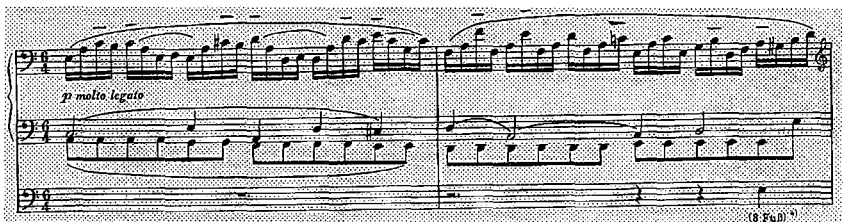


Figure 10. *Es ist ein Ros' entsprungen* (ms. 4–6) showing the melody in the tenor "soloed out" in the pedal. (From the Biggs edition published by Mercury.)

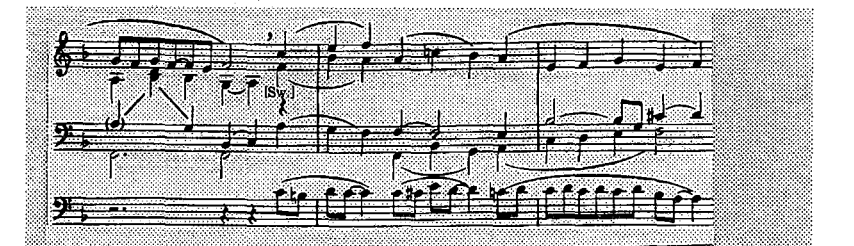


Figure 11. *Es ist ein Ros' entsprungen* (ms. 4–6). Bracket indicates Bonnet's solution—playing both bass and tenor in the pedal to allow the melody to be soloed out.

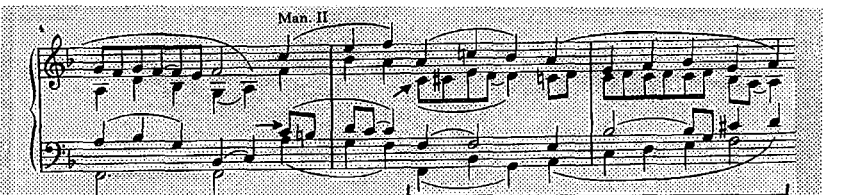


Figure 12. *O Gott du frommer Gott* (ms. 28–31).

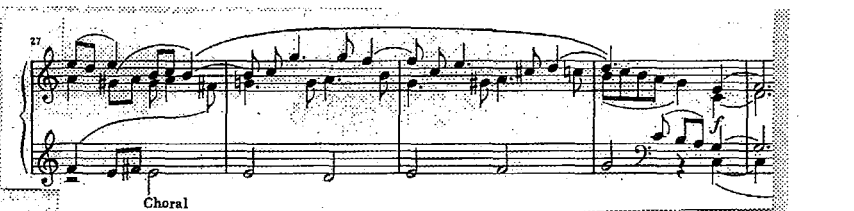


Figure 13. *O Welt, ich muss dich lassen*, final three bars as written.



Figure 13B. Final bars of *O Welt* with suggested ties.



3. Anonymous essay on "Brahms' 11 Chorale Preludes" on Lyrichord LP (LL 123).
4. E. Power Biggs, Preface, Brahms' Chorale Preludes, Mercury Music Corporation, 1949, p. 2.
5. Becker, op. cit., pp. 173-174.
6. Robert Schuneman, "Brahms and the Organ," *Music/The AGO-RCCO Magazine*, September, 1972, p. 34.
7. Schuneman, op. cit., p. 34.
8. Jonathan Ambrosino, "Lessons with Dr. Courboin—A Conversation with Richard Purvis," *The Erzähler*, Volume 4, Number 3, January, 1995, pp. 3-4.
9. Brahms' Complete Organ Works, ed. by Walter E. Buszin and Paul G. Bunjes, Edition Peters.
10. Peter Williams, *The European Organ 1450-1850*, published by The Organ Literature Foundation, 1967, pp. 94-95.
11. Vernon Gotwals, "Brahms and the Organ," *Music/The AGO-RCCO Magazine*, April, 1970, p. 42.
12. Günter Lade, *Orgeln in Wien*, Austria, 1990, p. 184.
13. Franz Ebner, Program Notes to Teldec LP: SLT 43018-B.
14. Max B. Miller, "The Brahms Chorale Preludes Master Lesson," *TAO*, April, 1979, pp. 43-46.
15. Schuneman, op. cit., pp. 32-33.
16. John David Peterson, "Some Thoughts on the Sound of the Organ," *THE DIAPASON*, April, 1981, p. 16.
17. Schuneman, op. cit., p. 34.
18. Imogen Fellinger, *Über die Dynamik in der Musik von Johannes Brahms*, (Berlin and Wiesbaden: Hesse 1961), p. 20. Translated by and cited in Schuneman, op. cit., p. 34.
19. The "median" is the middle value in a distribution of data—half of the times are shorter and half are longer than the median.
20. Robert A. Schuneman, "Playing Around With Tempo," *THE DIAPASON*, May, 1970, p. 16.
21. Arthur Rubenstein, *The Chopin Nocturnes*, RCA 5613-2-RC (two CD set).
22. Schuneman, "Tempo," op. cit., p. 16.
23. Peter Hurford, *Making Music on the Organ*, Oxford University Press, 1990, p. 67.
24. George S. Bozarth, "Brahms Organ Works: A New Critical Edition," *The American Organist*, June, 1988, p. 56.
25. Miller, op. cit., p. 46.
26. Less a brief "liff" on the first quarter note in measure one, so it can sound again on beat three.
27. Leslie Spelman, in a February, 1995, masterclass.
28. Bozarth, op. cit., p. 57.
29. Gotwals, op. cit., p. 48.
30. Masterclass, February, 1995.

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Appendix: Survey of Opus 122 Recordings

The Early Recordings

Of the four late '50s and early '60s recordings, the best are by Robert Noehren and Franz Eibner, but none of them leaves you wishing for a reissue on CD. Dr. Noehren's Brahms (Lyrichord LLST 7123) is well played with sufficient rubato and convincing transitions between sections. But both of the Noehren organs he recorded on were totally unenclosed 2-manual organs with Positiv rather than Swell. The lack of a swell box and absence of registrational variety limited this recording.

Franz Eibner (Teldec SLT 43018-B) had the best organ of the early LPs. The 3-manual, 61-voice Walcker in Vienna's Votivkirche dates from 1878 and was certainly heard by Brahms. The organ's sound—with its rich palette of flutes, strings and principals—is most appropriate to Brahms. Eibner's playing, though consistently a bit stiff, borders on satisfactory, with suitable rubato attitudes but some awkward transitions. Some chorales, like *Schmücke dich*, he trots through with no regard to musical subtleties.

The other two early recordings are very disappointing. Karl Richter's recording on the Steinmeyer in the Herkules-Saal in München (Deutsche Grammophon 138906 SLPM) features a most unattractive organ sound. His registrations overemphasize screechy upperwork and de-emphasize the fundamental, sometimes creating a "music box" effect. Richter's playing is completely insensitive to the music, charging right through Opus 122 from start to finish.

Kurt Rapp's recording on the organ of Vienna's Ursulinenklosters is even worse, with an organ sound lacking fundamental but featuring prominent chuff on the manuals and a loud, deep and murky pedal sound. The plenum on No. 11 has searing mixtures, snarly reeds, booming bass and no "middle." Rapp's playing displays the fastest tempos at which these pieces have ever been

recorded. All of the notes are there, but none of the music.

The Best of the Modern Recordings

(Note: All the CDs except Arkay include the complete works of Brahms.)

One of the most satisfying recordings to date is by Carole Terry on the 4-manual Flentrop of St. Mark's Cathedral in Seattle (Musical Heritage Society MHS 512523M). Blessed with a rich palette of principals and flutes in a gorgeous acoustic, the organ has a fine sound although the pair of Gemshorns on the Swell are a far cry from real strings. This recording was made before the recent rebuild added a wonderful 32' Posauze to the Pedal and an 8' Trumpet to the Great, plus enabled the 32' Prestant to actually speak. Ms. Terry's playing is simply elegant. She has a real empathy with Brahms and uses rubato and phrasing to create a truly musical result. The two settings of *Herzlich tut mich verlangen* are the high point of the recording: No. 9 is quite virile on a big registration and No. 10 is the essence of sensitivity.

Another fine recording on LP, unfortunately out of print, is by Bernard Lagacé (Titanic TI-38). He recorded Opus 122 on the 1977 2-manual 23-voice Wolff organ in New York's Eighth Church of Christ Scientist. The neoclassic design has its limitations for Brahms, but Lagacé uses it fully and well. His playing is inventive, lively and sensitive. Hopefully this recording will be reissued on CD.

Nicholas Danby made an elegant recording on the organ of the Church of the Immaculate Conception in London (CRD 3404). This 3-manual 44-voice organ is of some historical interest, having been built by Anneesens in 1876, rebuilt by Bishop in 1914, and completely remodeled in 1926 by Henry Willis III to the designs of G. Donald Harrison and Guy Weitz (organist from 1917 to 1967). Its virile plenum (with tierce mixtures), typically English reeds, rich foundations and colorful flutes make for a varied listening experience. Unfortunately, Danby failed to use the two sets of strings, but his playing is imaginative, solid and sensitive. A high point is an attractively up-tempo rendition of *Herzlich tut mich erfreuen* with well handled transitions between the forte and piano sections, and a sensible (that is to say, slight) volume differential between the sections. All in all, a rewarding experience.

The Interesting Middle Ground

Georges Athanasiadès has made a charming recording on the huge 103-stop Jann organ of 1989 in the lush acoustics of the wildly Baroque Basilica of Waldsassen (Tudor 790). It missed the first tier only because of a severe lapse of taste on the chorale No. 1, where the cantus in the pedal is registered on flue stops plus a set of tubular bells—the effect is ghastly. But in the remaining ten chorales, Athanasiadès proves to be a resourceful player who provides the most tasteful registrational variety of all the recordings. In *Herzliebster Jesu* and *O wie selig* he goes to an extraordinary effort to solo out the melody—unnecessary, but interesting and not at all unpleasant. He makes tasteful use of the tremulant on the pedal cantus of the second *Herzlich tut mich verlangen* and on a splendid rendition of *Es ist ein ros'*. In the final chorale he exhibits a sensitive balance between the forte, piano and pp sections, with a very attractive string celeste based pp section. Clearly Mr. Athanasiadès has many good ideas and much to offer on this CD.

Jean-Pierre Leguay, one of the four titular organists of Notre Dame in Paris, has made an impressive recording on the monumental 4-manual 1890 Cavallé-Coll at the Abbey of Saint Ouen in Rouen (Euro Muses 590073 AD 184). This organ—lavishly equipped with diapasons, a great variety of flutes, several sets of strings and reeds galore—is actually not far from what one might consider an "ideal" Brahms organ. All the stops are colorful, and there is a great

amount of variety in the 8' range. The massed unison stops, which are exhibited in *Herzliebster Jesu*, sing beautifully. For a climactic effect, nothing in the recorded literature of Opus 122 quite matches the final section of the first chorale, where Mr. Leguay adds the 32' Bombarde to an already grand plenum. Some of the chorales, Nos. 4-6 and 11 for example, are given a rather indifferent treatment, but *O Gott, du frommer Gott* sparkles in a high-energy high-volume treatment with reeds in both the forte and piano sections. A tasteful *Es ist ein Ros'* alternates a beautiful string celeste with a quiet flute. Opting for contrast and clarity, Mr. Leguay gives the pedal cantus in *Herzlich tut mich verlangen* to a Trompette. This recording is recommended for generally excellent playing and a quite stupendous sound.

Jacques van Oortmerssen chose the 1906 Setterquist organ of the Kristine Church in Falun, Sweden for his recording of the works of Brahms (BIS-CD-479). This 2-manual 30-stop instrument is based on the French Romantic organs of Cavallé-Coll, but the sound is a far cry from St. Ouen. There are some lovely individual stops, but the plenum with pedal is murky and a 2' Octava sticks out rather than blending. Oortmerssen's usually elegant playing is uneven, with one chorale singing and soaring and the next plodding quirkily along. He does observe the implied crescendo in *O wie selig* and builds to a satisfying forte.

Herman Schäffer chose a 4-manual 92-stop 1911 Steinmeyer at the Christuskirche in Mannheim for his Brahms recording (Motette CD 10711). This instrument offers generally attractive sounds and great variety, but Schäffer's playing is uneven. *Herzliebster Jesu* has no energy and a painfully slow *O Welt, ich muss dich lassen* (No. 3) falls flat, but these are followed by an energetic and stylish *Herzlich tut mich erfreuen*. Schäffer loves contrast, and solos the melody in *Schmücke dich* on an oboe, the pedal cantus in *Herzlich tut mich verlangen* (No. 10) on a trumpet, and the melody in *O wie selig* on a Nazard combination (with the bass played on a heavy and murky 16' pedal). In *Es ist ein Ros'*, *Herzlich tut mich verlangen* (No. 9) and *O Welt, ich muss dich lassen* (No. 11) the contrast between the forte and piano sections is far too great. Within these works, however, there are registrations of great beauty, including some luscious string celestes. In sum, the playing and interpretations are uneven and the largely original historic organ is of interest.

Recordings Of Lesser Merit

One might think that recording Brahms on a 1965 4-manual 56-stop Marcussen organ would give a thin, chuffy and uncharacteristic sound (Nimbus NI 882 286-909). On the organ at the Odense Domkirke this is not so, although the upperwork (used only in the first chorale) is too intense. Kevin Bowyer's registrations prove that this instrument can give an appropriate sounds to Opus 122. His playing is another matter, though—tempos seem either to be too fast or too slow. For example, he makes a race out of *Herzlich tut mich erfreuen*. But whether the tempo is fast or slow, he doesn't offer much more than the notes. In *O Welt, ich muss dich lassen* (No. 3) he misinterprets the slurs over the two eighth note groups for a very choppy result. His favorite chorale would seem to be *Herzlich tut mich verlangen* (No. 10), as he gives a very sensitive performance of it (at 4:38 the slowest of all the recorded performances) with a lush sound and a lovely articulate solo flute with tremulant for the cantus solo. Would that the other ten chorales had had this degree of attention.

Jonathan Dimmock recorded Opus 122 on a 2-manual 26-stop Frobenius at St. Stephen's Episcopal in Belvedere, California (Arkay AR 6113). A visceral involvement with the music seems to be missing, and there are some note problems. Dimmock followed a basically

conservative approach to registration, passing on the opportunity for a true forte even for No. 9 *Herzlich tut mich verlangen*. Although he did make good use of the Gambe Celeste in two chorales, it was an unfortunate choice to solo the melody in *O Gott du frommer Gott* on the Swell Oboe, because this precluded a significant contrast between the forte and piano sections, a key element of the work. Whereas *O wie selig* is satisfying with a nice Oboe combination, No. 11 *O Welt, ich muss dich lassen* receives a perfunctory performance without the crucial implied ritards between the pp and forte sections.

Robert Parkins recording on the large Flentrop in the Duke University Chapel would seem to have a lot going for it (Naxos 8.550824). A lush acoustic, large organ, talented performer. Large as the Flentrop is, however, it has no expressive divisions and no strings—one wonders how Opus 122 would have fared on the spectacular Aeolian at the front end of Duke Chapel. Parkins gets around this limitation well, however, and the massed 8' tones provide needed warmth. His tempos are the key problem—Nos. 1, 2, 3, 7 and 9 are or are among the slowest tempos on record. The energy of these pieces drains away and you are left wanting to shout "Get on with it!" Balance this criticism with artful performances of No. 4, 6, 10 and an especially sensitive rubato in No. 11. Interesting though flawed, but at a bargain price.

Rudolph Innig's performance of Opus 122 has little to recommend it (Dabringhaus and Grimm MD+GL 3137). The 3-manual Klais organ at St. Dionysius in Rheine is a light-weight neoclassical design with lots of mutations which Innig, unfortunately, uses. His interpretations feature separated pickups, which are decidedly un-Brahmsian, and a general lack of sensitivity to the music. ■

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The Golden Age of the Organ in Manitoba: 1875-1919, Part 1

James B. Hartman

Fair Organist—"I am sorry you had to give off blowing for us, Giles."

Giles—"Yes, Miss; the organ don't sound what it did, do it? Jim, the new blower, be a very good chap, but 'e ain't got no music in 'im. Now, we did used to give 'em summat worth earin', didn't we, Miss?"

(Winnipeg Town Topics, 28 August 1909.)

The history of organs in Manitoba, Canada, is a neglected aspect of the musical, cultural, and church history of the province. A 45-year period around the turn of the century was the "Golden Age" of the organ in Manitoba. More than one-third of all the known pipe organ installations in the province up to the present occurred in this period, many of them in newly constructed churches. Both the instruments and the recitals played on them were matters of intense public interest. The installation of a new church organ was not only a matter of pride and celebration on the part of the congregation, but it was also a significant event in the musical life of the community. This article presents a brief chronicle of the organ—the instruments, the builders, and the players—during this period of slightly more than four decades.

Religious Denominations and Historic Churches

Within fifty years after the displaced tenant farmers from the north of Scotland had arrived in Manitoba's Red River district between 1812 and 1814, many of the major religious denominations, now well established, had built their first churches. The first Roman Catholic churches were constructed in 1819 and 1822, followed by a series of cathedrals completed in 1833, 1862, and 1908. The Anglicans, whose religion was brought to the country by missionaries and employees of the Hudson's Bay Company, built their first Church Mission House in 1822, followed by several other churches along the rivers, including St. Andrew's on the west bank of the Red River in 1849 and St. James on the north bank of the Assiniboine River in 1853. Holy Trinity, Fort Garry's first Anglican church, was opened in 1868. The Presbyterians erected Kildonan Presbyterian Church on the northern outskirts of the settlement in 1851; the first Knox Church was established at a more central location in 1868, succeeded by larger buildings on other urban sites in 1884 and 1917. Other Presbyterian congregations constructed places of worship in various sections of the city: St. Andrew's in 1882, Augustine in 1887 and 1904, and Westminster in 1912. The Methodists founded their first mission at Red River in 1868; their first Grace Church was dedicated in 1871, enlarged in 1877, followed by a new building in 1883; the Wesley congregation established their first church buildings in 1883 and 1898. The Congregationalists arrived in 1879 and erected their first church building in Winnipeg in the early 1880s, followed by a second in 1890.¹

Music in the Churches

The place of music in religious worship varied according to the denomination. Music was not readily accepted throughout the country by the Presbyterians, for they did not allow organs or hymns; the only singing was metrical psalms, later supported by a bass viol or flute. This situation continued until 1872, when their General Assembly decided to permit the use of organs.² In Manitoba some members of the Kildonan Presbyterian Church congregation objected to the introduction of a choir and to the idea of having an organ. In a debate on these issues, one parishioner announced that if an organ were put in

the church he would bring around Old Bob, his horse, "and take the 'kist o' whistles' out of the house of the Lord and dump it by the roadside." When the organ eventually was put in, another dissenting member transferred to St. Andrew's mission church, unaware that a small melodeon was used in services there, too. Nevertheless, soon after his daughter was appointed to play the instrument in Kildonan Church he returned there. This repentant parishioner was John "Scotchman" Sutherland, later an elected member of the first Legislative Assembly of Manitoba.³

In Winnipeg, where other religious denominations considered the organ an appropriate aspect of Christian praise, things went more smoothly. Grace Methodist acquired a small reed organ in 1873, and two years later a prominent mill owner presented the Baptist Chapel with a similar instrument.⁴ Other city churches, as well as those in outlying areas, also purchased reed organs, and they served these congregations for many years.

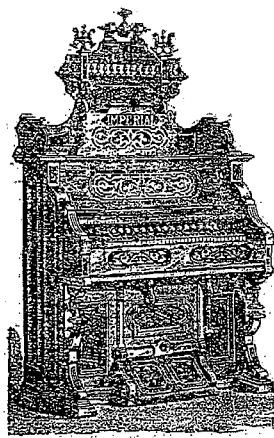
Reed Organs

The reed organ today exists only as a reminder of a bygone era, but it played an important part in the musical life of the community around the turn of the century. In addition to supporting congregational singing in the churches, reed organs were the focus of religious devotions and entertainment in family parlours throughout North America.

It is likely that the first reed organ in Manitoba was not imported but was built here. According to the recollections of an early pioneer, the first organ in St. Boniface Cathedral (the 1833 building destroyed by fire in 1860) was a melodeon made by Dr. Duncan, a medical officer with the regular army. He was "devoted to music and a very ingenious man."⁵ This may have been the same organ acquired by the Grey Nuns sometime after their arrival at the St. Boniface mission in 1844; later they gave the instrument to the parishioners of the Cathedral. One of the nuns, Sister Lagrave, played Dr. Duncan's organ in the Cathedral, but it was lost in the fire that destroyed the fourth Cathedral in 1968.⁶

An early imported reed organ, built around 1800 by Traysler & Cie, Stuttgart, Germany, was brought from England through York Factory in the mid-1800s, intended for use in a northern diocese of the Anglican church. During the journey the York boat overturned on the Nelson River, but the organ was recovered and brought south to St. Andrew's, where it was left with a local Sunday school teacher who was also the church choir leader. The organ was designed to be carried by four men using poles looped through metal rings, two on either side of the case; this allowed the organ to be moved to and from nearby St. Thomas Church. This instrument, now nearly 200 years old, is in the museum at St. Andrew's-on-the-Red Anglican Church, near Lockport.

Although nineteenth-century reed organs went under different names, all



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of them used wind-blown metal reeds to produce the sound. The smaller varieties, called melodeons or cottage organs, were compact, table-sized, semi-portable instruments. The larger versions were called harmoniums, cabinet organs, parlour organs, or pump organs, and their wind supply was produced by dual foot treadles that powered the bellows. Their fancy cases, decorated with ornate mouldings and carvings, made them desirable pieces of furniture in Victorian parlours in both city homes and farm dwellings. Larger church models had as many as 20 draw-stops and sometimes pedal keyboards; these required an assistant to pump the bellows handle at one side of the case. Often they were mistaken by the public for pipe organs, since some of them had imitation pipes mounted on top of the case.⁷

Most of the reed organs in Manitoba churches and homes were built in southern Ontario by a few of the larger companies founded in the 1870s and supplied through their agents or retail outlets in Winnipeg. Before rail connections were established with Eastern Canada, organs were transported across the northern United States to St. Paul, Minnesota, and then north to Winnipeg by river boat. One of the largest manufacturers was the Bell Organ and Piano Company (or the Bell Piano and Organ Company, depending on its priorities); one of their large two-manual, 16-stop reed organs, with "mouse-proof" pedals, was installed in St. Alban's Anglican Church, Oak Lake, around 1890, and it is still in use. Other prominent Ontario makers included the Dominion Organ and Piano Company, the W. Doherty Piano and Organ Company, and the Thomas Organ Company. A large two-manual, 20-stop, Doherty instrument, built around 1904, originally in St. Alban's Anglican Church, Snowflake, is still in regular use in St. Andrew's-on-the-Red Anglican Church.

The T. Eaton Company, Winnipeg's largest retail store, sold several models of cabinet reed organs, made by the Goderich Organ Company, through its mail order catalogues around 1900. The basic "Queen" model, with 5 octaves, 10 stops, and 3 sets of reeds, was \$29.50; the top-priced "Empress piano-cased" model, with 6 octaves, 12 stops, and 5 sets of reeds, was \$75.00 (the lowest priced piano was \$150.00). In 1902 J.J.H. McLean's music store invited the public to informal recitals on an automatic self-playing organ, "The Belolian."

There was competition from American sources, however. In the mid-1870s Winnipeg newspapers carried advertisements by a dealer in St. Paul, Minnesota, offering pianos and organs to Manitoba residents, free of duty. The Manitoba Music Store in Winnipeg offered

instruments by both American and Canadian makers, as well as tuning, repairs, and instruction. Several reed organs from the Estey Company, Brattleboro, Vermont, were supplied to Manitoba churches through a Winnipeg agent in the 1880s; a one-manual, 19-stop instrument, with ornamental pipes, now electrified, is still in use in St. Andrew's-on-the-Red Anglican Church.

A pioneer in Deloraine recalled a large imposing instrument installed in the Presbyterian Church there in 1897. The organ had two manuals and pedals, with ornamental pipes, and was powered by the strong arms of older boys or young men who pumped a heavy handle to inflate the two bellows. She remembered that pumpers earned the reputation of "good pumper" or otherwise. Too much enthusiasm on the part of the pumper made it difficult for the organist to adjust the volume, whereas a "good pumper" had more appreciation for the mood of the music and waited for the signals. One time, during an organ recital, a belt connecting the two bellows broke. The pumper was frantically working the handle, hoping to add more power to the remaining bellows, while the organist was giving signals for more volume, more volume! When the ordeal was over, the pumper was exhausted and drenched with perspiration. That pumper still remembered that occasion vividly at the age of 85.⁸

A later development of the reed organ was the vocalion, patented in 1872 and first exhibited in 1885, which had a smoother, organ-like tone. It was the instrument of choice for a few churches, but its relatively high cost made it uncompetitive with that of small pipe organs. One organist-critic called vocalions "atrocities." In 1890 McIntosh's Music House in Winnipeg advertised "The Vocalion Organ for Churches, etc; Parlour and Church Organs of every description."

Another variation was a hybrid instrument employing both reeds and pipes to approximate true pipe organ sounds in a less costly instrument. The Compensating Pipe Organ Company, which was in business in Toronto in the early 1900s, offered these instruments to Manitoba purchasers through a Winnipeg dealer, the Grundy Music Company. The company's agent installed a two-manual, 14-stop instrument, with full pedal keyboard, in St. John's Cathedral in 1902, replacing a less powerful model by the same maker.

The St. John's Cathedral is to be congratulated on the installation of its new organ, not only on account of the quality of the instrument, but also on its having been built for the Cathedral in time for the ordination of the new dean.

It is to be conceded that it is a very good thing indeed for churches, large or small, Sunday Schools, concert halls, etc., that it

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is now brought within their means to obtain a high grade organ, producing genuine pipe organ music, one that takes up less than half the space of any other instrument producing a similar musical result, (thus saving expensive alterations), and one that, as has before been said, can produce such beautiful effects with reeds and pipes, played together, (they can be tuned to each other at any temperament) and one which can be bought for half the price that has hitherto prevailed for instruments of similar volume. Similar musical results have never been produced before.⁹

Nevertheless, the musical qualities of the organ were not highly regarded by one professional organist: "Compensating organs, of which the less said the better, and which the hearer should be very generously compensated for listening to."¹⁰

Although many thousands of reed organs were sold during the peak period of their popularity between 1870 and 1910, their decline in popularity accompanied other innovations in musical entertainment, such as the player piano, the gramophone, and the radio, all of

which transferred music appreciation in the home from a participatory activity into a passive one. Few reed organ manufacturers remained in business after 1930, and apart from those few instruments still being played in several rural Manitoba churches, the remaining survivors are collector's items in private homes and museums.

Pipe Organs

The history of pipe organs in Manitoba is largely a chronicle of events in Winnipeg. An expanding urban population, increasing wealth, the growth of the various religious denominations, and the flowering of musical culture all resulted in the construction of a large number of churches within a relatively short span of time. In the French-Canadian community of St. Boniface, three Roman Catholic Cathedrals had been erected in succession (1822, 1833, 1862) before other denominations began to construct their houses of worship in Winnipeg, on the opposite side of the Red River. The first major boom in church building construction began in

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Business card, c. 1885

the 1880s and extended to about 1915. Many of Winnipeg's largest and finest churches were built in these early years. Since many of the business, political, and community leaders, predominantly Anglo-Saxon in origin, were prominent members of the larger city congregations, they undoubtedly exercised considerable influence on decisions regarding the construction of church buildings, as well as on the installation of organs.

The pattern of organ installations in Winnipeg reflected, but did not exactly parallel, the major periods of construction of church buildings. The greatest number of organ installations in the city occurred between 1900 and 1930. In rural centres most of the early churches did not acquire pipe organs immediately, but used reed organs until they could afford pipe organs at a later date. The frequency of known organ installations during the period under consideration is evident in this summary:

	City	Rural	Total
1875-79	2		2
1880-89	9	1	10
1890-99	6	1	7
1900-09	15	8	23
1910-19	20	3	23

Winnipeg newspapers published reports of the arrival of new organs, along with descriptions of their appearance and mechanical construction, often with complete stoplists. One such account, written by a city organist, assumed a broad educational function

by including a lengthy discourse on the place of the organ in church worship, recent mechanical improvements in organ design, and the characteristics of the sound.¹¹

In the 1880s Winnipeg had two or perhaps three organ builders, and it is likely that they were related to one another. The two partners H. W. Bolton and A. B. Handscomb were listed as organ builders in the city in 1883. It was this H. W. Bolton, formerly in Montréal, who submitted an unsuccessful tender in 1884 for the installation of a new organ in All Saints' Anglican Church. There was also Fred W. Bolton, another builder who worked in the city in 1885 and 1886, and Wm. Henry Bolton who was listed as an organ builder only in 1887. In the same year a one-manual, five-stop, pipe organ was installed in the Presbyterian Church, Birtle, Manitoba, by "Messrs. Bolton and Baldwin of Winnipeg." Which of the Boltons was involved in this venture is uncertain. As for the colleague Baldwin, he might have been one of a number of mechanics, fitters, or carpenters working in the city at that time who may have assisted Bolton on a part-time basis. A Bolton pipe organ installed in the Baptist Church, Winnipeg, in 1883 received a brief compliment in the press:

The chief characteristic of the organ is its sweetness of tone. The range of effects is necessarily limited on account of the smallness of the organ, but the delightful mellowness of tone is a great relief from the screaming effects of large and more pretentious instruments.¹²

Another Bolton organ was installed in Christ Church Anglican, Winnipeg, around 1886, but if any other Bolton organs were installed in Manitoba churches none of them survive, and there is no remaining evidence of the builders' activities in the area. The following sections provide brief accounts of some of the major organ installations in Manitoba in the early years.

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DISPOSITION:

GREAT	16'	DOUBLE BASS	16'	PRINCIPAL	8'	SWELL	
BOURDON	8'	SUBBASS	16'	BOURDON	8'	QUINTATON	16'
PRINCIPAL	8'	OCTAVE	8'	OCTAVE	4'	PRICIPAL	8'
OPEN DIAPASON	8'	GEDACKT	8'	OPEN FLUTE	4'	ROHR FLUTE	8'
HOHL FLUTE	8'	CHORALBASS	4'	NAZARD	2 2/3'	CELESTE	8'
FLUTE CELESTE	8'	BASSFLUTE	4'	CONICAL FLUTE	2'	OCTAVE	4'
GAMBA	8'	NACHTHORN	2'	OCTAVE	1'	ROHRFLUTE	4'
OCTAVE	4'	RAUSCHPFEIFE	IV	SESQUIALTER	II	SALICIONAL	4'
OPEN FLUTE	4'	BOMBARDE	32'	CYMBAL	III	FLUTE TWELFTH	2 2/3'
TWELFTH	2 2/3'	CONTRA TRUMPET	16'	REGAL	8'	OCTAVE	2'
SUPEROCTAVE	2'	TRUMPET	8'	TREMULANT		WALDFLUTE	2'
CONICAL FLUTE	2'	CLARION	4'			TIERCE	1 3/5'
CORNET	IV					NAZARD	1 1/3'
MIXTURE	VII					OCTAVE	1'
CONTRA TRUMPET	16'	ACCESSOIRES		COUPLERS		SCHARFF	III
TRUMPET	8'	CHORUS		POSITIF TO GREAT		FAGOTTO	16'
VOX HUMANA	8'	INTONATION	2	SWELL TO GREAT		FESTIVAL TRUMPET	8'
TREMULANT		MEANTONE		SWELL TO POSITIF		CROMORNE	8'
		WERCKMEISTER		POSITIF TO PEDAL		OBOE	8'
EXTRA VOICES		AUT. BASS		GREAT TO PEDAL		SCHALMEI	4'
CHIMES		AUT. SOLO		SWELL TO PEDAL		TREMULANT	
HARPSICORD		TRANSPOSER		MIDI POSITIF	1		
STRINGS		PITCH		MIDI GREAT	2		
GOSPELORGAN		PRESETS		MIDI SWELL	3		
				MIDI PEDAL	4		

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PERFECTION in SOUND and CRAFTSMANSHIP

St. Boniface Cathedral

The first pipe organ in Manitoba was installed in St. Boniface Cathedral in 1875 by Louis Mitchell, the Montréal builder who accompanied his new instrument across the continent and down the Red River from Moorhead, North Dakota, on the steamboat International. The unloading of the cargo on the St. Boniface side of the river was accomplished with the permission of the customs tax collector at the port of Winnipeg on 14 June 1875; more than fifty men were needed to complete the task.¹³

A large church organ arrived last Monday on the International for the Cathedral of St. Boniface. It was made in Montréal by Mr. Mitchell, the celebrated organ builder. It is the first church organ imported into the North-West, it is 19 ft high, 12 ft 6 in wide, and 11 ft deep. The case, which is already put up, is in the Grecian style, which is well adapted to the architecture of the Cathedral. The Organ weighs 12,000 pounds and costs over \$3,200.

We hear that this new organ will be inaugurated on the 24th inst, upon the occasion of the celebration of St. Jean Baptist day, and that there will be in the evening a grand concert at the Cathedral, the proceeds of which will go towards the fund for the completion of the church. All the musicians and artists of the Province will be present on the occasion.¹⁴

The organ was the gift of a group of friends of Monseigneur Alexandre Taché in recognition of the thirtieth anniversary of the date of his departure from Québec for the mission at Red River, and of the twenty-fifth anniversary of his appointment as Archbishop of the diocese. At the time of the installation of the organ, about \$1,100 had been raised by pupils and associates from the seminary in St. Hyacinthe, Québec. Although the specifications of the organ were not given, the dimensions of the instrument suggest that it may have had about twelve ranks of pipes.

The ultimate destiny of the organ was the first instance of organ recycling. In 1921, when the Cathedral purchased a larger instrument from the First Lutheran Church, Winnipeg, the Mitchell organ was removed and divided into two smaller instruments; one went to a school in St. Boniface, and the other to a mission in Lebrét, Saskatchewan, both operated by the Oblate Fathers.¹⁵

Holy Trinity Anglican Church

Holy Trinity Anglican Church acquired its first pipe organ in 1878; it was installed by Samuel Warren & Son, a prominent company in the history of Canadian organ building. Warren, a descendant of one of the passengers on the 1620 voyage of *The Mayflower*, acquired his technical skills in Boston before emigrating to Montréal in 1836, where he built and repaired organs. The family firm moved to Toronto in 1878 and produced more than 350 pipe organs, along with pianos and other musical instruments, until it was sold to another organ company 1896. The newspaper report of the installation described the instrument in some detail:

The organ is from the establishment of Messrs. S. R. Warren & Son of Montréal and Toronto, and does great credit to that well-known firm. Its price is \$3,000, and it is a powerful instrument, containing two rows of keys and full pedale, and twenty-four draw stops. Some of these are of exquisite sweetness, particularly the Claribel Flute, the Viol di gamba, and the Oboe in the swell, and the Dulciana and the Harmonic Flute in the great organ.

The case is of chestnut wood with black walnut facings, and the front pipes are beautifully decorated with fleur de lis, and other ecclesiastical designs, in blue, gold and chocolate color. The top is surmounted with carved pinnacles. The body of the organ is contained in a chamber, built specially for the purpose; the front projecting about two feet into the church on the south side of the reading desk, giving a good view to the congregation of the case and ornamented pipes. Mr. Warren hav-

ing lately visited the principal organ factories in England, France and Germany, now applies to his instruments all the modern improvements, of which we may specially mention the voicing and tuning of the pipes. The present instrument has been carefully constructed in this respect and its builder has succeeded in giving to its notes a softness and sweetness not always heard even in larger and more expensive organs.¹⁶

When Holy Trinity Church moved to a new location in 1884, the Warren organ was relocated and enlarged by the builder. It was claimed that the renovated instrument was the largest west of Toronto. The organ was further enlarged eight years later. In 1912 it was replaced by a large four-manual, 50-stop instrument, manufactured by the Canadian Pipe Organ Company, founded two years previously in St. Hyacinthe, Québec, by some staff of Casavant Frères who had decided to go into business on their own. The new organ was again described as the finest in the Canadian West.

St. Mary's Roman Catholic Church

The inauguration of a new organ sometimes was marked not just by the performance of a single recitalist, but by a concert involving the church choir and several soloists. One such concert took place on 20 April 1883, on the occasion of the opening of the new organ at St. Mary's Roman Catholic Church. The event was unusual in one respect; the organ builder, Samuel Mitchell of Montréal, was also the featured recitalist. Probably he was related to Louis Mitchell, who had installed the first organ in St. Boniface Cathedral in 1875. The newspaper report covered both the design of the organ and Mitchell's recital:

St. Mary's Church was well filled last night upon the occasion of the inauguration of the new organ by Mr. Samuel Mitchell of Montréal, one of the builders. The organ stands in the gallery just over the main entrance, and presents a very handsome appearance. The case is Moresque in design, and is richly decorated, the arrangement of colors ornamenting the front pipes being most effective.

The chief characteristic of the organ is its powerful tone, the reeds are voiced to a high pressure, and perhaps a little too coarse to suit the sensitive ear, but upon the whole it is well suited to the purpose for which it is intended.

The medley of National airs played by Mr. Mitchell which came after a short intermission, fully demonstrated the capabilities of the instrument. The imitation of the bagpipes greatly amused the audience, and the last expiring croak at the conclusion of "The Campbells are Comin'" elicited the laughter of all. Mr. Mitchell is a very clever manipulator, and the imitation of the fife and drum band was excellent.¹⁷

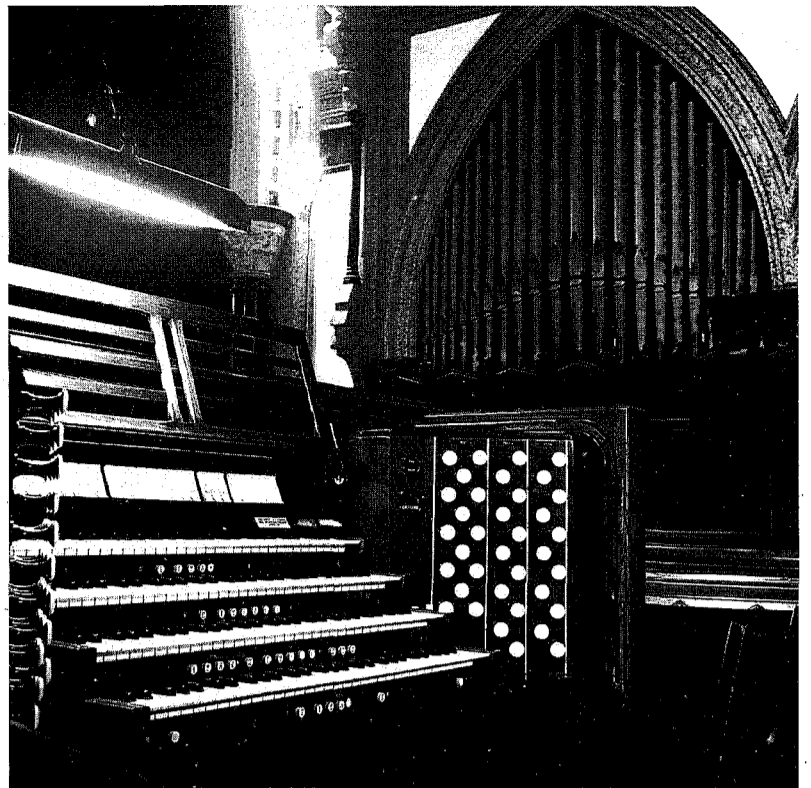
Thirty-five years later, the Mitchell organ was replaced by a new two-manual, 18-stop Casavant instrument. This organ, installed in 1918 at a cost of \$3,692, would serve the church for a further forty years before being rebuilt by the same company.

Victoria Hall

Winnipeg's Victoria Hall, built in 1883 and later renamed the Winnipeg Theatre and Opera House, was the site for many concerts, musical events, and other entertainments in the early years. Some church congregations held services in the Hall before their own buildings were completed. One of the ventures of the Winnipeg Oratorio Society, which performed there, was to provide an organ for this building. The newspaper account of the forthcoming installation in 1884 pointed out that the 11-stop instrument, whose builder was not identified, was intended to be used instead of a string band and would equal an orchestra of about thirty performers.¹⁸ The list of stops included many ranks imitative of orchestral instruments: viol di gamba, horn, concert flute, clarinet, flute, piccolo, violin, and bass.

Grace Methodist Church

The first pipe organ in Grace Methodist Church was installed by S. R.



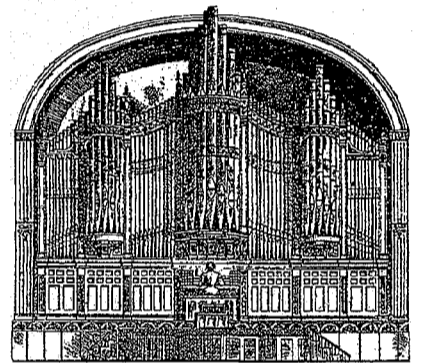
Holy Trinity Anglican Church, Winnipeg. S.R. Warren & Son organ, 1884, 1892, 3/39; Canadian Pipe Organ Company, 1912, 4/50; Casavant Frères console, 1950, 4/53 (photo by James B. Hartman)

Warren & Son in 1885, but a few years later it had deteriorated to the point of receiving an ultimate insult: "The organ at Grace church has arrived at that state of perfection when it is difficult to tell it from a circus calliope."¹⁹ When a new three-manual, 34-stop organ was installed by R. S. Williams & Son, Oshawa, in 1894, the decrepit instrument was transferred to Westminster Presbyterian Church.

The newspaper account of the new installation consisted entirely of a long discourse on the organ's technical innovations, which were thought to be resistant to Winnipeg's severe climatic changes. Even so, more than half of the report of the opening recital by a Minneapolis organist consisted of a series of observations on the theme that the organ needed "a good shaking down," for an intermittently-sounding pedal note marred the opening selection, and some of the valves were sticking. The instrument tended to go out of tune before the end of the program, perhaps due to a drop in the temperature of the church on the cold December evening. Nevertheless, the voicing was rated as excellent, as were the English-style diapasons and the reeds, some of them imported from France.²⁰

An even more magnificent organ was acquired by the church in 1907: a four-manual, 46-stop instrument built by Casavant Frères, the largest organ in the history of the company to that date. The Casavant brothers, Joseph-Claver and Samuel-Marie, had established their factory in St. Hyacinthe, Québec, in 1879, following several years touring Europe, inspecting organs, and visiting workshops. In the following years their fame spread steadily beyond the towns and cities of Québec. The first Casavant organ in Manitoba was installed in the Parish Church, St. Norbert, just south of Winnipeg, in 1899. During the period under consideration, the company installed eighteen complete instruments in Winnipeg and five in rural towns.

The installation of the new Grace Church organ was celebrated in the evening of New Year's Day 1908 by a concert that included the choir, soloists, and a recital. The newspaper coverage of the event reported that the audience of nearly eight hundred people was delighted with the new "chest of whistles" and with the performance by the organist George Bowles (composer of the operetta, "The Manhaters of Manhattan," a Christmas cantata, and other works, when he was not otherwise occupied as the manager of the Winnipeg's Union Bank), although it was doubted that the ranks of reed pipes would



THE NEW ORGAN IN GRACE CHURCH.

Grace Methodist Church, Winnipeg, 1883. R.S. Williams & Son organ, 1894, 3/34, *Manitoba Free Press*, 17 November 1894

remain in tune due to the severe temperature variations in a church heated by hot air.²¹

The eventual fate of the Grace Church organ is a unique story in the history of organs in Manitoba. Around 1942 Stuart Kolbinson, then a young man 24 years old, was working with C. Franklin Legge, the Toronto organ manufacturer, servicing a small Winnipeg organ built by a local company, probably Bolton. Legge introduced his assistant to the Grace Church organ, saying, "This will be for sale someday." Legge's prediction proved correct. Although Grace Church was regarded as the mother church of Methodism in the west, the wealthy congregation of the downtown church drifted away into the new city suburbs over the years, and the church building was demolished in 1955 to make way for a parking lot. Kolbinson bought the Casavant instrument for \$2,000 and transported it to his prairie farm in the Kindersley district in Saskatchewan, where it was stored for several years. By 1963 Kolbinson had constructed a special building to house the organ, and it was ready to play. As stories of the heritage instrument spread, organists from as far away as Oregon came to try it out. Kolbinson left the farm in 1971 to enter the hotel business in Vancouver, then moved to Victoria, leaving his organ behind at the farm. After selling the farm in 1976, he returned there in 1979 to pack up his organ for the trip to Victoria. Although the organ had remained in an unheated building for several years, it played well except for being a little out of tune. Kolbinson, now retired, built a large extension to his Victoria home, including a bell tower, to accommodate the large

instrument. In later years he reflected on his experience:

I have had many difficulties, but it is worth it, and I am sure that after I am gone the organ will still be the pleasure of those who will in the future have care of it. There is no reason why it won't be singing a century from today. . . .

Occasionally I have a visit from someone who knew old Grace Church in its glory days, but as time passes these get fewer as the passing years take their toll. All the clever hands that built [the organ] so well have long since laid down their tools for the last time. All honor to them, who took leather, wood, lead, tin and zinc and fashioned an instrument whose voice shall always sing their praise.²²

Presbyterian Church, Birtle

The earliest known installation of a pipe organ in rural Manitoba was in a small town in western Manitoba; it was made by Bolton, the Winnipeg builder active in the 1880s. This chronicle of events appeared in a report of the state of music in the town at the time:

On his arrival here in 1882 your correspondent found only one miserable little melodeon and two pianos in the whole place. . . . Early in the spring of 1887 the Presbyterians, who had been holding their services in the Town Hall, decided to build a church of their own and succeeded in erecting and opening a very comfortable building by the 19th of June, but not satisfied with this they went a step further and substituted a small but good "pipe organ" for the reed organ they had hitherto used. They now claim [incorrectly] to have the only pipe organ in the country west of Winnipeg. It was built by Messrs. Bolton and Baldwin of Winnipeg and is valued at \$1000. At present it has only one manual with four stops, viz.—open diapason, stopped diapason, dulciana and principal and a Burdon [sic] set of pedal pipes, it also has a tremolo and swell box. This is just a start, I have no hesitation in saying that in another year or two there will be an addition to it in the way of a "swell organ" which will give them an A 1 instrument for a small church. On the evening of October 29th we opened the organ with a concert and organ recital. . . .

In conclusion I think you will agree with me that this is quite a go-ahead little town. This last year we have built two churches worth \$5000, placed a \$1000 pipe organ in one of them and subscribed over \$200 to a band, all this is a town of less than 3000 inhabitants.²³

All Saints' Anglican Church

In 1883 a new site was selected for All Saints' Anglican Church, and within a year services were conducted in the unfinished building. One of the ideals of the founders of this parish was that worship services should place more emphasis on the musical and ritualistic aspects of worship than was customary in Anglican churches in Winnipeg at the time. Accordingly, the nucleus of a substantial organ fund was established by the Ladies' Aid Society in 1884; even the Girls' Guild obtained some money from their activities that they wished to save for the organ. One aspect of the fund-raising activities of the Ladies' Aid Society received strong criticism in this anonymous letter:

Ch. of All Sts. has just been formally opened by the Bishop of Ruperts Land. 2 things in connection with the church and its opening are public property, and neither is creditable to those concerned. . . . [One] matter is the illegal, immoral lottery which the church is sanctioning for the benefit of the organ fund. A bed quilt or something of the sort is to be gambled for, the proceeds of the swindle to go to the church. All Saints Church is improperly named, it should be called All Sinners. To expect true Christianity in a fashionable church seems as absurd as to expect to find decency in a monkey house.²⁴

Three builders submitted tenders for the proposed organ: H. W. Bolton, S.R. Warren & Son, and Casavant Frères. The successful applicant was Warren, who berated Bolton in several letters to church officials, referring to another organ that Warren had been asked to rebuild:

We are aware that there is a builder in Winnipeg but we should think that your congregation would hardly care to take the

risk of entrusting the work to a man who has made so many disgraceful failures as the Queen's Hall organ in Montréal and in fact everything he has attempted.²⁵

The decision on the organ was deferred until the debt on the church building was paid off. Finally, the new instrument was installed in 1891 and duly reported in the press:

Mr. Shaw of Messrs. Warren & Son, Toronto, is in the city placing the new organ in All Saints' Church, built by his firm, in position. The instrument has been carefully planned and the stops chosen for balance of power and variety of tone. It has two manuals with five stops on each and provision for two more on the swell and one on the great. Artistically, it will be a great improvement to the church, the front bracketed out into the chancel, projecting about two feet, and the pipes are tastefully decorated.²⁶

During the war years 1914-17 it was decided that a new pipe organ would provide a fitting war memorial, and a committee was formed:

The result of this committee's work was the placing of an order with Messrs. Casavant Frères of Québec, the well-known manufacturers, for a new pipe organ at a price of \$8,344 to be delivered in July 1917. . . . and it is pleasant to relate that the Ladies' Aid Society again came to the front and very generously offered to meet each installment of \$500 with interest as

the same matured. The organ was duly installed as a memorial to the men of All Saints' who fell in the war and was dedicated on Sunday the 16th September 1917, the Church being crowded. The old organ was at the desire of the Ladies' Aid Society presented to the Congregation of St. Alban's Church in the City of Winnipeg.²⁷

This three-manual, 37-stop instrument, later enlarged and refitted in 1959, is the present organ in All Saints' Church.

This article will be continued.

Notes

This article is an adaptation of one chapter of a book, *The Organ in Manitoba: The Instruments, the Builders, the Players, and the Critics*, scheduled for publication by the University of Manitoba Press later in 1997 with the help of a grant from the Canadian Federation of the Humanities, using funds provided by the Social Sciences and Humanities Research Council of Canada, and with financial assistance from the Manitoba Arts Council. An earlier version of the article appeared in *Manitoba History*, Spring 1995.

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3. W. J. Healy, *Women of Red River* (Winnipeg:

Russell, Lang & Co., 1923), 77-78.

4. Alexander Begg and Walter R. Nursey, *Ten Years in Winnipeg: A Narration of the Principal Events in the History of the City of Winnipeg from the Year A.D., 1870 to the Year A.D., 1879 Inclusive* (Winnipeg: Times Printing and Publishing House, 1879), 81, 117.

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6. "Les orgues de Saint-Boniface," *La Liberté*, 12 July 1972, 25.

7. T. F. Classey, "19th Century Canadian Organs," *The York Pioneer*, 1966, 30-32.

8. Ruth Whitlaw, Deloraine, Manitoba, letter to the author, 10 November 1992.

9. *Winnipeg Town Topics* (hereafter *TT*), 9 August 1902.

10. "Few Pipe Organs When Winnipeg was a Hamlet: Diary of the Late James W. Matthews Recalls Early Instruments and Players," *Manitoba Free Press* (hereafter *FP*), 13 December 1924.

11. "Opening of the New St. Andrew's Church Organ," *TT*, 26 March 1904.

12. "Baptist Church," *FP*, 9 March 1883.

13. "L'Orgue de St. Boniface," *Le Méis*, 17 June 1875.

14. "The Church Organ of St. Boniface," *FP*, 16 June 1875.

15. "Les orgues de Saint-Boniface," *La Liberté*, 12 July 1972, 25.

16. "Holy Trinity Organ Recital and Sacred Concert," *FP*, 12 July 1878. A similar account is given in Begg and Nursey, 191.

17. "St. Mary's Church: Inauguration of the New Organ—The Recital and Sacred Concert—The Church Crowded," *FP*, 21 April 1883.

18. *FP*, 12 January 1884.

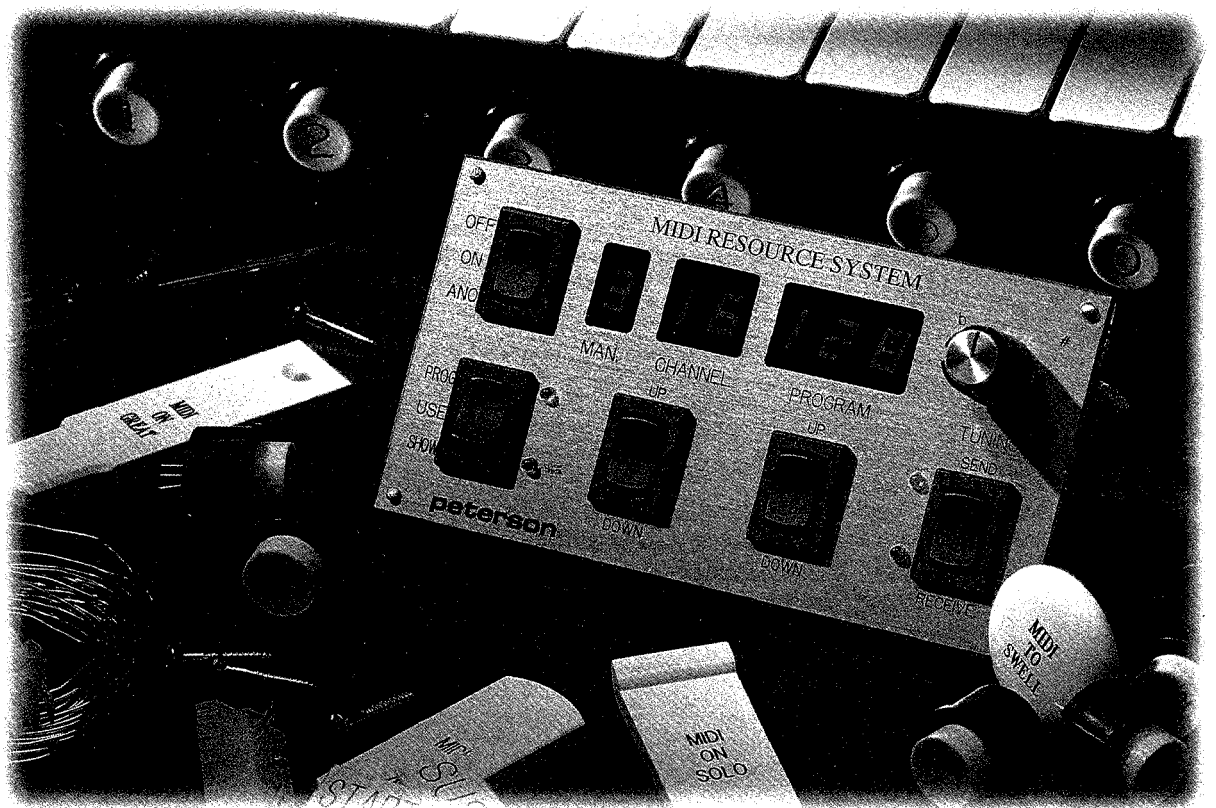
19. *Winnipeg Town Talk*, 21 March 1891.

20. "The New Organ: Inaugural Recital by Mr. Andrews of Minneapolis," *FP*, 10 December 1894.

21. *FP*, 4 January 1908.

22. Stuart Kolbison, Victoria, B.C., "Some notes regarding Opus 301," for the author, to Casavant Frères, 1992.

► page 22



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New Organs



Cover

Wigton Pipe Organs, Inc., Dryden, MI, has built a new organ, opus 20, for Sts. Cyril & Methodius Catholic Church of Sterling Heights, MI. The free-standing case was placed near the main axis of the diamond-shaped church, which seats about 300. Use of valuable sanctuary floor space was minimized by designing a small pedestal for the organ, and by placing the Pedal stops and wind system in a shallow chamber behind the back wall. The case is made of rift- and quarter-sawn white oak, with pegged mortise-and-tenon joints. The builder milled and kiln-dried the majority of the lumber. Pipeshades, drawknobs, and console trim are walnut. Key action is

mechanical, of the suspended type. The mechanical drawknobs are arranged at an angle for easier stop-pulling. Couplers are on hitchdowns. The tonal scheme was designed to make the organ as versatile as possible. Both manuals are under expression, with the exception of the 8' Principal. Three of the stops are "either/or," playable on either manual, but not both at the same time. The Pedal Bourdon is playable at 16' and 8'. Installation was completed in August 1996, and the dedication recital was played in October by Marilyn Mason, who also served as consultant. 15 stops, 19 registers, 17½ ranks, 934 pipes.

- MANUAL I**
- 8' Principal
 - 8' Chimney Flute
 - 4' Octave
 - 2' Fifteenth
 - Sesquialtera II
 - 1½' Mixture II
 - 8' Trumpet
 - 8' Rohrshalm
- MANUAL II**
- 8' Gedackt
 - 8' Viole
 - 8' Viole Céleste
 - 4' Spitzflöte
 - 2' Gemshorn
 - 1½' Larigot
 - Sesquialtera II (either/or)
 - 8' Trumpet (either/or)
 - 8' Rohrshalm (either/or)
 - Tremulant
- PEDAL**
- 16' Bourdon
 - 8' Bourdon
- II/I
I/Ped
II/Pedw

► page 21: Hartman, Golden Age

- 23. "Birtle, Man.," *The Musical Journal*, 15 April 1888, 63.
- 24. *Winnipeg Siftings*, 23 February 1884.
- 25. S.R. Warren & Son, to C.J. Brydges, Ottawa [Land Commissioner of the Hudson's Bay Company and Honorary Treasurer of the Synod of Rupert's Land], 28 March 1884.
- 26. *FP*, 7 November 1891.
- 27. History of All Saints' Church, n.d.


The Noack Organ Company, Georgetown, MA, has built a 30-stop, two-manual organ for Christ the King Lutheran Church, Houston, TX, the firm's opus 128. The design emulates the style of Zacharias Hildebrandt, a Silbermann student and friend of Bach. The builder received help in the research from Christian Wegscheider, organbuilder of Dresden, Germany. The available space and size of the organ did not allow copying of a specific instrument, so the organ is essentially what Hildebrandt might have done, based on research. The pine case is painted in several shades of green, grey and red, with gold-leafed accents. Carvings by James Lohmann are based on the acanthus-leaf patterns that were quite common on Saxon organs of the early 18th century. The front pipes as well as many of the inside pipes from 90% tin were made by Günther Lau of Dresden, while the flue pipes of hammered lead and the reeds were made at Noack's workshop. The wind system uses wedge bellows located behind the organ. Manual keyboards have ebony-covered naturals and bone-capped sharps. There is a shove coupler Oberwerk to Hauptwerk, and a Hauptwerk to Pedal coupler that engages separate pallets in the Hauptwerk chest rather than involving the manual key action. Temperament is Neidhardt I. The dedication recital was played by Martin Rost, organist at the C.P.E. Bach Recital Hall in Frankfurt/Oder, Germany. Subsequent recitals have been played by Dieter Karrass, Ludger Lohmann, and Robert Lynn, the Rev. Edwin D. Peterman is pastor of the church; Carroll and Dorothy Shaddock are choir director and organist, respectively.



- HAUPTWERK**
- 16' Bordun
 - 8' Principal
 - 8' Viola di Gamba
 - 8' Rohrflöte
 - 4' Octava
 - 4' Spitzflöte
 - 2½' Quinta
 - 2' Octava
 - Mixtur III
 - Cimbel II
 - Cornet III (cl)
 - 8' Trompete
 - 8' Vox Humana

- OBERWERK**
- 8' Gedackt
 - 8' Quintadena
 - 4' Principal
 - 4' Rohrflöte
 - 2½' Nasat
 - 2' Octava
 - 2' Waldflöte
 - 1½' Terz
 - 1½' Quinta
 - 1' Sifflet
 - 8' Krummhorn

- PEDAL**
- 16' Principal Baß
 - 16' Subbaß
 - 8' Octaven Baß
 - 4' Octava
 - 16' Posaunen Baß
 - 8' Trompete
- Tremulant
Zimbelglöcklein
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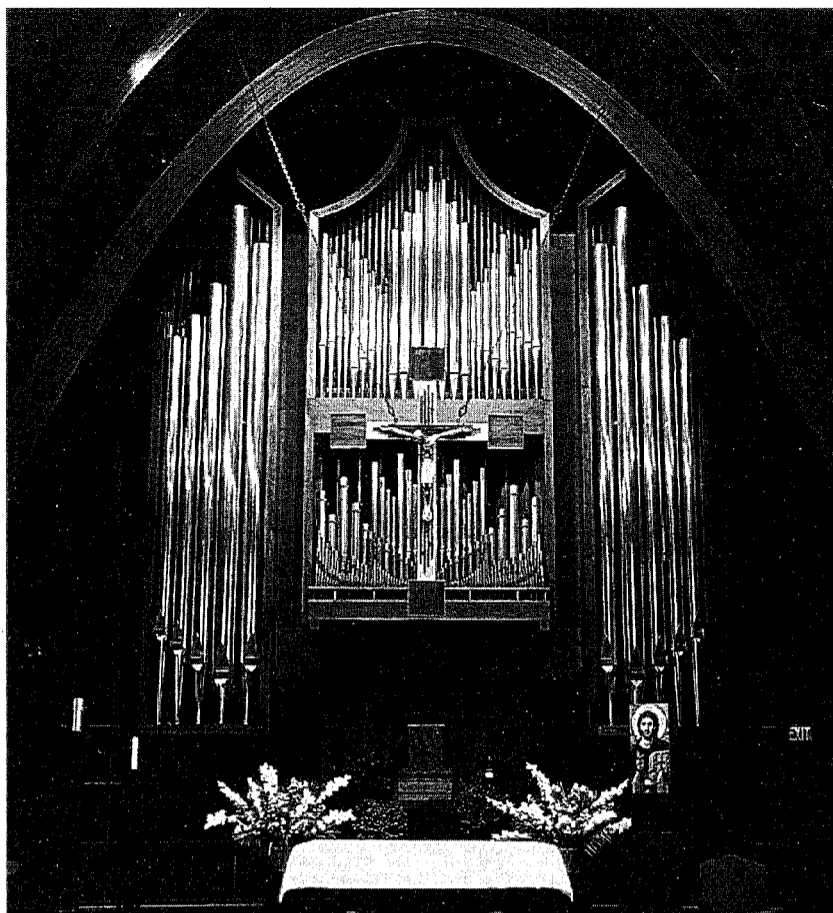
- GREAT**
 16' Pommer
 8' Principal
 8' Flûte Harmonique
 8' Rohrflöte
 4' Octave
 4' Nachthorn
 2' Super Octave
 IV Mixture
 III-IV Scharff
 16' Cromorne
 8' Trompete
 16' State Trumpet
 8' State Trumpet

- SWELL**
 16' Lieblich Gedeckt
 8' Geigen Principal
 8' Gedeckt
 8' Viole
 8' Voix Céleste (tc)
 8' Spitzflöte
 8' Spitzflöte Céleste
 4' Principal
 4' Koppelflöte
 2 1/2' Nazard
 2' Flachflöte
 1 1/2' Tierce
 V. Plein Jeu
 16' Contre Hautbois
 8' Trompette
 8' Hautbois
 8' Voix Humaine
 4' Clairon
 16' State Trumpet
 8' State Trumpet
 Tremulant
 Zimbelstern

- POSITIV**
 8' Praestant
 8' Bourdon
 4' Principal
 4' Rohrflöte
 2' Octave
 1 1/2' Larigot
 1' Sifflet
 II Sesquialtera (tc)
 IV Cymbale
 8' Cromorne
 8' State Trumpet
 Tremulant

- PEDAL**
 32' Contre Bourdon
 32' Gedeckt Pommer
 16' Principal
 16' Subbass
 16' Pommer
 8' Octave
 8' Gedeckt bass
 8' Pommer
 4' Choralbass
 4' Pommer
 IV Mixture
 32' Harmonics
 16' Posaune
 16' Bombarde
 16' Contre Hautbois
 16' Cromorne
 8' Trompet
 8' Trompette
 4' Trompet
 4' Cromorne
 8' State Trumpet


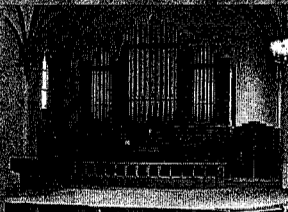

Russell & Co., Cambridgeport, VT, has completed the redesign and rebuilding of the organ in the Chapel of the Holy Spirit of Assumption College, Worcester, MA. Originally built in 1966 by the Wicks Organ Co. for The Assumption Preparatory School in Worcester, it was moved to the college in 1970. Wicks enlarged the 18-rank organ to 26 ranks in 1975. Bob Morrell and then Theodore Gilbert & Associates rescaled, revoiced, and enlarged the organ to 27 ranks over the next 10 years. Russell & Co. was called upon to develop a comprehensive redesign of the organ, completed as their opus 18 in September 1995. The 1975 case was altered to include a new facade, an exposed Positiv division and Pedal towers. Since the new scheme of 56 ranks occupies roughly the same area as the original organ, new windchests were constructed, replacing all of the original Wicks mechanism. The new chests employ electro-pneumatic action, with electro-pneumatic action for the larger bass pipes. A new console and solid state relays were also provided. Much of the original Wicks and Gilbert pipework was reused, again rescaled and revoiced. New Principal choruses were built of larger scale. Wind pressures are 2" Positive, 3 1/4" Great, 2 1/4" Swell with the reeds on 4 1/2", 5" Pedal, and 12" State Trumpet. Photo by Roger R. Trahan, Sr.



OHS 1997

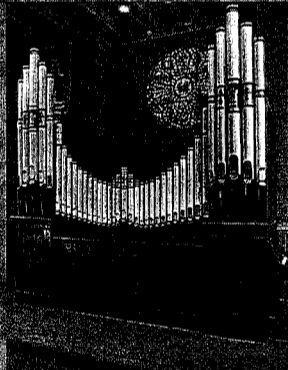


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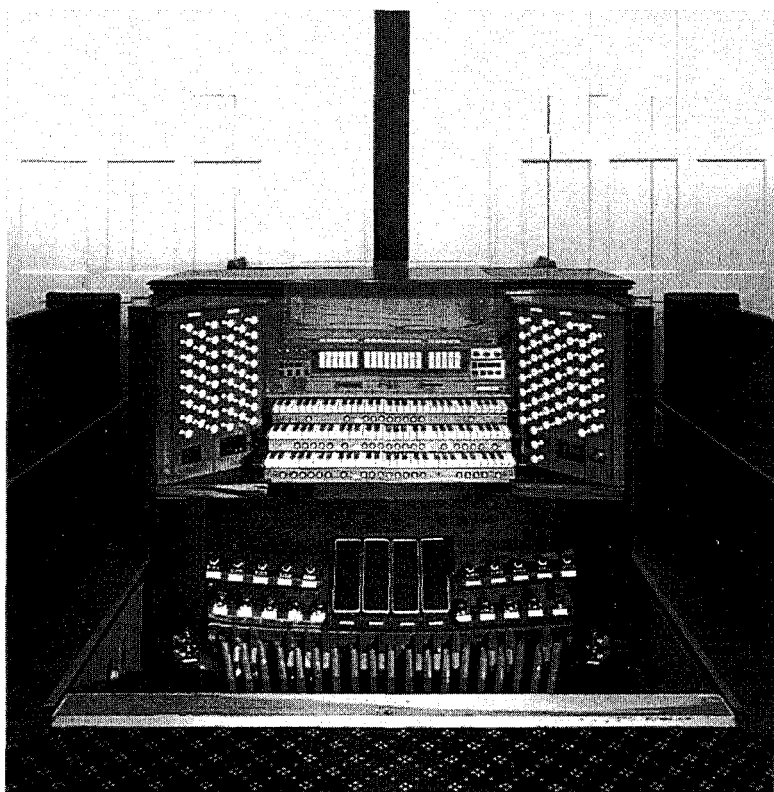
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Fabry Pipe Organs, Inc., Fox Lake, IL, has built a new organ for Barrington United Methodist Church, Barrington, IL. It replaces an organ that had served the parish for over 30 years, and which had been installed in the ceiling of the sanctuary and spoke through a 15-foot conduit into the nave. The new organ was possible through the generosity of Corliss and Catherine Anderson, for whom it is named; 27 stops, 32 ranks. Pipes from the old organ were reused and revoiced; four stops and six ranks of new pipework were added. The balance of the instrument was moved from the home of Mrs. Henry (Maude) Beard of Barrington. Combining the two organs

included all new solid state relays, combination action, electric tremolos, blower, and solid state shade actions. Henry Beard was a representative of the Möller Organ Co., for whom he sold more than 600 organs. In 1960, the Beards added a 14-stop, 16-rank, two-manual organ to their home. It was incorporated intact into the present project, with the exception of the console, which was donated to a church in Ludington, MI. The Fabry crew included David G. Fabry, David J. Fabry, and Joseph Polad, with tonal assistance of Dennis Northway. Sibyl Sharp is director of music and organist. Pastors are Donald M. Thomas and Mike Marshall.

- | | | | | | | | | | | | | | | | | | | | | | | |
|--------------------------|-----------------------------|--------------------------|--------------------|---------------------|---------------------|-----------------------|-------------------------------|----------------------|----------------------|-----------------------------|----------------------------|------------------------------|-------------------------|--------------------------|----------------------|------------------------------|------------------|---------------|--------------------|------------|-------------------------------|---------------|
| GREAT | 16' Violone | 16' Bourdon | 8' Principal (new) | 8' Rohrfloete | 4' Octave | 4' Harmonic Flute | 2 2/3' Twelfth | 2' Fifteenth | 1 3/4' Tierce | V Fourniture (one rank new) | 16' Contre Trompette (new) | 8' Trompette de Fete (prep) | 8' Trompette (ext) | 4' Clairon (ext) | Chimes | MIDI to Great | | | | | | |
| SWELL | 16' Gedeckt | 8' Principal | 8' Violo de Gambe | 8' Celeste | 8' Flute Harmonique | 8' Flute a Bois (ext) | 8' Dulcienne | 4' Petit Octave | 4' Flute Douce | 2' Flute Couvert (ext) | 2' Flute Harmonique (ext) | III Plein Jeu (one rank new) | 16' Basson (new) | 8' Trompette | 8' Hautbois (ext) | 8' Voix Humaine | 4' Clarion (ext) | Tremblant | MIDI to Swell | | | |
| ANTIPHONAL (prep) | 8' Principal | 8' Forest Flute | 4' Octave | 4' Recorder | 2 2/3' Quint | 2' Super Octave | 1' Fife | 16' Sordun | 8' Trompette de Fete | 8' Sordun Regal | 4' Clarion de Fete | Tremolo | | | | | | | | | | |
| CHOIR | 16' Erzähler | 8' Stopped Diapason | 8' Gemshorn | 8' Gemshorn Celeste | 4' Koppelfloete | 4' Gemshornlein (ext) | 4' Gemshornlein Celeste (ext) | 2' Kleinfloete (ext) | 1 1/2' Larigot (ext) | 1' Fife | 16' Trompette de Fete | 8' Trompette de Fete | 4' Schalmel | 4' Clarion de Fete | Tremulant | Zimbelstern (new) | Chimes | MIDI to Choir | | | | |
| PEDAL | 32' Untersatz (new, electr) | 16' Double Open Diapason | 16' Violone | 16' Bourdon | 16' Gedeckt | 16' Erzähler | 8' Octave | 8' Spitz Flote | 8' Gedeckt | 4' Octave | 4' Spitz Flote | III Mixture (one rank new) | 32' Bombarde Cornet III | 32' Basson (new, electr) | 16' Contre Trompette | 16' Antiphonal Sordun (prep) | 16' Basson | 8' Trompette | 4' Clarion de Fete | 4' Clarion | 16' Antiphonal Bourdon (prep) | MIDI to Pedal |



The Schlicker Organ Company, Buffalo, NY, has built a new organ for First United Methodist Church, Green Bay, WI. The 29-rank organ is located in divided cases in the rear gallery, allowing it to speak clearly into the nave. The tonal concept provides a complete 2-manual organ with 8' Principal choruses in each division. In order to increase tonal flexibility for solo literature as well as accompanying the choir, three Swell stops were given a separate manual and

couplers as a Solo division. This allows them to be used as part of the Swell chorus or in contrast to it. The three-manual, terraced drawknob console is prepared for a future antiphonal division, playable from the Solo manual. Schlicker's artistic director, J. Stanton Peters, designed the specification and scaling to include broad scaled principals with high cut-ups and a wide spectrum of colors, producing a vocal quality and versatility in its liturgical function.

- | | | | | | | | | | | | |
|-----------------------------------|---------------------|-------------------|---------------|--------------|----------------|------------|-------------------|----------------------|------------------|-----------------|--------------|
| GREAT | 16' Bourdon | 8' Principal | 8' Rohr Flute | 4' Octave | 4' Spire Flute | 2' Octave | II Sesquialtera | IV Mixture | 8' Trumpet | | |
| SWELL | 8' Gedeckt | 8' Gamba | 8' Celeste FF | 4' Principal | 2' Doublette | III Scharf | 16' Bassoon | 8' Harmonic Trumpet | 8' Oboe | Tremolo | |
| SOLO (enclosed with Swell) | 8' Geigen Principal | 4' Harmonic Flute | 8' Cromorne | Tremolo | | | | | | | |
| ANTIPHONAL (prep) | | | | | | | | | | | |
| PEDAL | 32' Resultant | 16' Principal | 16' Subbass | 8' Octave | 8' Bourdon | 4' Octave | IV Mixture (prep) | 16' Trumpet (ext Gt) | 16' Bassoon (Sw) | 8' Trumpet (Gt) | 4' Oboe (Sw) |

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCCO centre event, += new organ dedication, +++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East Of The Mississippi

- 15 MAY
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm
Barry Baker; Renaissance Theater, Mansfield, OH 4 pm
- 16 MAY
Susan Armstrong; Trinity Church, Boston, MA noon
Robert Love; Mem Music Hall, Methuen, MA 8 pm
David Higgs; St Peter's Episcopal, Albany, NY 7:30 pm
***Robert Glasgow**; Church of the Holy Family, New York, NY 8 pm
Michael Farris; United Methodist Church, Berea, OH 8:30 pm
- 17 MAY
Robert Glasgow, masterclass; Brick Presbyterian, New York, NY 9:30 am
John Gouwens, carillon; Culver Military Academy, Culver, IN 4 pm
The James Chorale; Preston Bradley Center, Chicago, IL 7:30 pm
- 18 MAY
Anonymous 4; South Church, New Britain, CT 4 pm
Britten, *Rejoice in the Lamb*; Madison Avenue Presbyterian, New York, NY 4 pm
Marvin Mills; St Thomas Church, New York, NY 5:15 pm
James Johnson; Holy Cross Cathedral, Boston, MA 2 pm
Singing Boys of Pennsylvania; United Methodist Church, Pocono Pines, PA 7:30 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm
Libby York Jazz Ensemble; Fourth Presbyterian, Chicago, IL 6:30 pm
The James Chorale; St Edmund Church, Oak Park, IL 4 pm
The Jefferson Children's Chorus and Youth Chorale; Christ Church Cathedral, New Orleans, LA 4 pm
- 19 MAY
Uwe Karsten Gross; Presbyterian Homes, Evanston, IL 1:30 pm
- 21 MAY
Bruce Cornely; Univ United Methodist, Gainesville, FL 12:10 pm
David Herman; Trinity Cathedral, Pittsburgh, PA noon
- 22 MAY
James Johnson; National City Christian Church, Washington, DC 12:15 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm
- 25 MAY
Hope Davis; St Thomas Church, New York, NY 5:15 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm
Tom Trenney & T. Joseph Marchio; United Methodist Church, Painesville, OH 4 pm
+**Huw Lewis**; Grace Episcopal, Traverse City, MI 4 pm
- 28 MAY
Agnes Armstrong; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 12:10 pm
- 29 MAY
Palestrina, *Missa Nigra sum*; Church of the Advent, Boston, MA 6:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm
- 30 MAY
Stephen Hamilton; Vestal United Methodist, Vestal, NY 7:30 pm

- 31 MAY
David Craighead; Twelve Corners Presbyterian, Rochester, NY 7:30 pm
John Gouwens, carillon; Culver Military Academy, Culver, IN 7:30 pm
- 1 JUNE
Josquin, *Missa Pange Lingua*; St Thomas Church, New York, NY 11 am
Community Hymn Festival; Ridgewood United Methodist, Ridgewood, NJ 8 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm
Elizabeth & Raymond Chenault; First Baptist, La Grange, GA 5:30 pm
Mendelssohn, *St Paul*, with orchestra; Fourth Presbyterian, Chicago, IL 7:30 pm
- 4 JUNE
David Carrier; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 12:10 pm
Celebration of the Baroque, with orchestra; Holy Name Cathedral, Chicago, IL 8 pm
- 6 JUNE
Peter Krasinski; Church of St Joseph, Worcester, MA 7:30 pm
Daniel Zaretsky; St John's Lutheran, Stamford, CT 8 pm
David Henning; Fourth Presbyterian, Chicago, IL 12:10 pm
- 8 JUNE
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm
Todd & Anne Wilson; The Baptist Temple, Charleston, WV 4 pm
Frederick Swann; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Robert Schilling; North United Methodist, Indianapolis, IN, 4, 7 pm
John Sherer; Fourth Presbyterian, Chicago, IL 7:30 pm
- 10 JUNE
James Johnson; St Joseph's Church, Kings Park, Long Island, NY 8 pm
Bruce Neswick; St Thomas College, St Paul, MN 8 pm
- 11 JUNE
Marvin Mills; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 12:10 pm
- 13 JUNE
Ken Cowan; Emmanuel Church, Chestertown, MD 8 pm
Todd Wilson, masterclasses; Westminster College, New Wilmington, PA (through June 18)
Jerome Butera; Fourth Presbyterian, Chicago, IL 12:10 pm
- 15 JUNE
Carlene Neihart; National Cathedral, Washington, DC 5 pm
Willis Bodine Chorale; United Church of Gainesville, Gainesville, FL 3 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm
- 16 JUNE
Martin Haselböck; North Carolina School of the Arts, Winston-Salem, NC 7:30 pm (also June 17)
Noriko Miyata; Presbyterian Homes; Evanston, IL 1:30 pm
- 18 JUNE
Hatsumi Miura; Mem Music Hall, Methuen, MA 8 pm
Bruce Cornely; Univ United Methodist, Gainesville, FL 12:10 pm
- 19 JUNE
Victoria Shields; Old Dutch Church, Kingston, NY 12:15 pm
Maggie Falcone; Renaissance Theater, Mansfield, OH 11:30 am
- 20 JUNE
William Crosbie; Fourth Presbyterian, Chicago, IL 12:10 pm
- 22 JUNE
Bruce Cornely; Univ United Methodist, Gainesville, FL 2 pm
Sanctuary Choir Soloists Vocal Recital; Second Presbyterian, Indianapolis, IN 4 pm
- 23 JUNE
Joan Lippincott; First Church of Christ Congregational, Pittsfield, MA 8 pm
Youth Ringers; Ridgewood United Methodist, Ridgewood, NJ 7 pm
David Higgs; SUNY, Buffalo, NY 4 pm

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24 JUNE

John Weaver; St Mark's Presbyterian, Alta-
monte Springs, FL 7:30 pm

25 JUNE

Mark Dwyer; Mem Music Hall, Methuen, MA
8 pm

Bruce Cornely; Univ United Methodist,
Gainesville, FL 12:10 pm

Gerre Hancock, hymn festival; Westminster
Presbyterian, Buffalo, NY 2:45 pm

*Pamela Ruiter-Feenstra; First Congrega-
tional, Oshkosh, WI 9:15 am

*David Higgs; First Presbyterian, Evansville,
IN 8 pm

26 JUNE

Jimrae Lenser; Old Dutch Church, Kingston,
NY 12:15 pm

Gerre Hancock, workshops; National City
Christian, Washington, DC (through June 29)

Maggie Falcone; Renaissance Theater,
Mansfield, OH 11:30 am

27 JUNE

David Comer; Fourth Presbyterian, Chicago,
IL 12:10 pm

28 JUNE

John Gouwens, carillon; Culver Academy,
Culver, IN 4 pm

29 JUNE

Stephen Farr; Mary Keane Chapel, Enfield,
NH 4 pm

Bruce Cornely; Univ United Methodist,
Gainesville, FL 2 pm

30 JUNE

Cherry Rhodes; St Patrick's Roman Catholic,
Washington, DC 7 pm

UNITED STATES

West Of The Mississippi

16 MAY

University of the South Choir; St John's
Cathedral, Denver, CO 8 pm

18 MAY

Renaissance Consort of Ft Worth; St Stephen
Presbyterian, Ft Worth, TX 7:30 pm

Douglas Cleveland; Trinity Lutheran, Lyn-
nwood, WA 7 pm

Choral Concert; St Mary's Cathedral, San
Francisco, CA 3:30 pm

Heather Hinton; St Luke's Episcopal, San
Francisco, CA 8 pm

Choir School Spring Musical; Lake Avenue
Church, Pasadena, CA 6 pm

19 MAY

Kimberly Marshall; Stanford University, Palo
Alto, CA 8 pm

25 MAY

Virginia Barkauskas; St. Mary's Cathedral,
San Francisco, CA 3:30 pm

30 MAY

Handbell Choir Concert; Lake Avenue
Church, Pasadena, CA 7:30 pm

1 JUNE

St Mary's Cathedral Schola; St Mary's Cathed-
ral, San Francisco, CA 3:30 pm

Festival Spring Concert; Trinity Episcopal,
Santa Barbara, CA

Heather Hinton; Pasadena Presbyterian,
Pasadena, CA 4 pm

Student Orchestra Concert; Lake Avenue
Church, Pasadena, CA 6 pm

Carol & Thomas Foster; All SS Episcopal,
Beverly Hills, CA 5 pm

Frederick Swann; First United Methodist,
San Diego, CA 7 pm

8 JUNE

Clyde Holloway; Rice University, Houston,
TX

Daniel Zaretsky; St Mary's Cathedral, San
Francisco, CA 3:30 pm

Sanctuary Choir Concert; Lake Avenue
Church, Pasadena, CA 6 pm

10 JUNE

Daniel Roth; Rice University, Houston, TX

13 JUNE

Robert Bates; Memorial Church, Palo Alto,
CA 8 pm

15 JUNE

John Walker, Davies Hall, with orchestra;
San Francisco, CA 2 pm

Lawrence Strom; St Mary's Cathedral, San
Francisco, CA 3:30 pm

Choral Concert, with orchestra; Immanuel
Presbyterian, Los Angeles, CA 4 pm

16 JUNE

*David Hurd; St Mark's Episcopal, Little
Rock, AR 8:15 pm

17 JUNE

*Huw Lewis; Christ Episcopal, Little Rock,
AR 3:45 pm

*Elizabeth & Raymond Chenault; First Uni-
ted Methodist, Little Rock, AR 8:15 pm

18 JUNE

Huw Lewis, choral workshop; Christ Episco-
pal, Little Rock, AR 9:30 am

19 JUNE

Marilyn Keiser; Christ Episcopal, Little Rock,
AR 8 pm

Diane Meredith Belcher; St Mark's Episco-
pal, Little Rock, AR 3 pm

22 JUNE

Rev. Paul Perry; St Mary's Cathedral, San
Francisco, CA 3:30 pm

23 JUNE

Jane Parker-Smith; Balboa Park, San Diego,
CA 8 pm

29 JUNE

David N. Johnson Concert; St Mary's Cathed-
ral, San Francisco, CA 3:30 pm

30 JUNE

Carole Terry; University of Oregon, Eugene,
OR 8 pm

INTERNATIONAL

23 MAY

Michael Gallit; St Augustine's, Vienna, Aus-
tria 7:30 pm

24 MAY

Ian Harrison; St Stephen's, Bournemouth,
England 7:30 pm

26 MAY

Colin Walsh; Liverpool Cathedral, Liverpool,
England 11:15 am

30 MAY

Michael Gallit; St Augustine's, Vienna, Aus-
tria 7:30 pm

3 JUNE

Loren Carle; St James United Church, Mon-
tréal, Québec 12:30 pm

4 JUNE

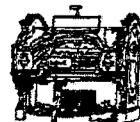
Charles Callahan; Notre Dame de France,
Leicester Square, London, England 7:30 pm

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6 JUNE

Michael Gallit; St Augustine's, Vienna, Austria 7:30 pm

7 JUNE

Martin Neary; St Stephen's, Bournemouth, England 7:30 pm

10 JUNE

Michael Westwood; St James United Church, Montréal, Québec 12:30 pm

13 JUNE

Michael Gallit; St Augustine's, Vienna, Austria 7:30 pm

Jean Claude Zehnder; Cathedral, Lucca, Italy

17 JUNE

Sylvie Poirier; St James United Church, Montréal, Québec 12:30 pm

20 JUNE

Michael Gallit; St Augustine's, Vienna, Austria 7:30 pm

27 JUNE

Philip Crozier & Sylvie Poirier; St Clemens Kirche, Rheda-Wiedenbröck, Germany 5:45 pm

Lorenzo Ghielmi; Cathedral, Lucca, Italy

29 JUNE

Philip Crozier & Sylvie Poirier; Erlöserkirche, Hamburg, Germany 5 pm

David Burton Brown; St Thomas Lutheran, Strasbourg, France

Organ Recitals

MAHLON E. BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 1: *Processional*, Shaw; *Concerto I, Nun komm, der Heiden Heiland, Gottes Sohn ist kommen, Herr Gott, nun sei gepreiset, In dulci júbilo, Now thank we all* (arr Fox), Bach; *Air and Hornpipe, Concerto V*, Handel; *Chartres*, Purvis; *Advent Prelude*, Balderston; *Marche Triomphale*, Karg-Elert.

JAMES E. BARRETT, Cathedral of Our Lady of Lourdes, Spokane, WA, October 27: *Sketches*, op. 58, nos. 3 & 4, Schumann; *Suite Gothique*, Böellmann; *Le Jardin suspendu, Litanies*, Alain; *Prelude and Fugue in g*, S. 535, Bach; *Tu es petra*, Mulet; *A Diet of Worms*, Horvit; *Fantasia in c*, S. 562, Bach; *Prelude and Fugue on BACH*, Liszt.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, December 8: *Prelude and Fugue in e*, S. 548, Bach; *When you search for me, you will find me*, M. Biery; *Symphonie-Passion*, op. 23, Dupré.

DAVID BOE, Cleveland Museum of Art, Cleveland, OH, November 10: *Praeludium in e*, BuxWV 142, Buxtehude; *Allein Gott in der Höh sei Ehr*, S. 662, Contrapunctus XI (*Art of Fugue*, S. 1080), Bach; *Sonata in F*, CPE Bach; *Just as I am, Jesus loves me*, Bolcom; *Toccata in d, Fugue in D*, op. 59, Reger.

BRIAN CASH, St. Vincent de Paul Chapel, The Catholic University of America, Washington, DC, December 2: *Toccata in C*, Diruta; *Fantasia in f*, KV 608, Mozart; *Sonata on the 94th Psalm*, Reubke; *Symphonie III*, Vierne.

MERRILL N. DAVIS III, Kruh Prátel Hudby Unicorn, Czech Republic, December 6: *Wachet auf ruft uns die Stimme, In dulci júbilo, Fantasia in g* (S. 542), Bach; *Sketch in D-flat, Canon in b, Canon in B, Sketch in c*, Schumann; *Es ist ein Ros entsprungen*, Brahms; *Ronde Française*, Böellmann; *Berceuse et Finale (The Firebird)*, Stravinsky; *Improvisation on "Good King Wenceslas"*.

DOUG DE FOREEST, St. Cyprian Church, Sunnyvale, CA, November 16: *Jesus, lead Thou on*, Manz; *Solemn Melody*, Davies; *Choral in E*, Jongen; *Aus tiefer Not schrei ich zu dir*, Karg-Elert; *Prière à Notre-Dame*, Böellmann; *Processional*, Shaw.

EMMA LOU DIEMER, Trinity Episcopal Church, Santa Barbara, CA, December 8: *Break forth, O beauteous heavenly light*, Schop; *Festival Voluntary*, Zipoli; *On Jordan's bank the Baptist's cry, Sleepers, wake*, Dinda; *Noël en estilo frances del siglo XVIII*, Estrada; *Plaza las glorias*, Janzer; *Fugue in G*, Bach; *In thee is gladness, Away in a manger, Shepherd's pipe carol*, Wood; *Les Cloches*, Daquin; *Come, thou fount of every blessing, Silent Night, Joy to the world, Silent Night, Go, tell it on the mountain*, Diemer.

MICHAEL GAILIT, St-Pierre-de-Chailot, Paris, France, September 29: *Four Chorale Preludes*, Haselböck; *Meditatio*, op. 50a, Eröd; *Toccata francese*, Kropfreiter; *Four Dances for Pedal Solo*, Leitner; *Organology*, op. 11, Heller; *Organ Solo*, Wolfram Wagner.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, December 15: *Noël X: Grand jeu et duo*, Daquin; *Nous voici dans la ville*, Haan; *Quand Jésus naquit à Noël*, Balbastre; *Noël Polonais*, Guilmant; *Lo, how a rose, From heaven above, Quem pastores*, Kousemaker; *Greensleeves*, Purvis; *The First Nowell*, Frazier; *On Christmas night, The Coventry carol, Blessed be that maid Marie*, Russell; *God rest you merry, gentlemen*, Lloyd Webber; *Carillon*, Sowerby; *Quem Pastores Variations*, Balderston; *Rhapsody on Noël's*, Gigout.

SUSAN GOODSON, Algoma Boulevard United Methodist Church, Oshkosh, WI, December 18: *Prelude and Fugue in f*, S. 534, Bach; *Adagio in E*, Bridge; "The Shepherds," "Eternal Purposes" (*The Nativity of Our Lord*), Messiaen; *Toccata and Fugue*, op. 59, nos. 5 and 6, Reger.

WILLIAM D. GUDGER, St. Luke's Chapel, Medical University of South Carolina, Charleston, January 21: *Eleven Chorale Preludes*, op. 122, Brahms.

DAVID HATT, with Phyllis McCaughey, soprano, First Presbyterian Church, Oakland, CA, October 20: *Three New Pieces*, op. 87, Widor; *Nocturne*, op. 13, no. 4, Barber; *Par l'Étreinte*, Respighi; *Prelude, G-flat*, Hatt; *Allegro molto marcato, Larghetto, Finale-allegro moderato (Symphony No. 5)*, Vierne.

CRAIG HIRSCHMANN, St. Peter Lutheran Church, Appleton, WI, November 17: *Chorale, Minuet gothique (Suite Gothique)*, Böellmann; *Concerto in F*, Albinoni/Walther; *Fugue in g*, Bach; *Flute Piece*, Hine; *Now thank we all*, Burkhardt; *We*

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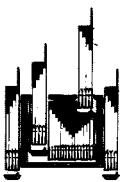
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BOYD JONES, with instruments and chorus, Cathedral of the Sacred Heart, Richmond, VA, November 15: *Sonata II in d*, op. 148, Rheinberger; *Pastoral*, Mathews; *Fantasia*, Diemer; *Sonata on "Kalenda Maya"*, Larsen; *Fuge, Kanzone und Epilog*, Karg-Elert.

VANCE HARPER JONES, First Christian Church, Washington, NC, October 27: *Introduction, Voluntary VI (Vesper Voluntaries)*, Elgar; *Sonata*, Kerll; *Sonata in A*, Mendelssohn; *Jesu bleibet meine Freude*, S. 147a (arr. Fjellred), Jesu, meine Freude, S. 1105, *In dir ist Freude*, S. 615, Bach; *Allegro, Schnell, Bewegt (Zehn Orgelstücke)*, Stockmeier; *Deep River in Jazz Style*, Utterback; *Sigma Alpha Epsilon March*, Clements; *Jubilation Suite*, Janzer.

K. BRYAN KIRK, Brick Presbyterian Church, New York, NY, November 10: *Premier livre d'orgue*, Dumage; *Minuetto (Dix Pieces)*, Gigout; *Cantabile*, Franck; *Marche in C*, Lefébure-Wély; *Choral d'orien*, Alain; *Meditation*, Vierne; *Finale (Sonata I)*, Guilmant.

SUSAN KLOTZBACH, Stetson University, Deland, FL, January 24: *Grand Dialogue*, Marchand; *Prelude and Fugue in a*, S. 543, Bach; *Double Dances*, Parker; *Prayer: In memoriam Olivier Messiaen*, Balco; *Jesus loves me, Sometimes I feel*, Bolcom; *Final (Symphony No. 5)*, Vierne.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Pastorale*, Zipoli; *Puer nobis nascitur*, Sweelinck; *Noël de Saintonge*, Dandrieu; *Noël Suisse*, Daquin; *The happy Christmas comes once more*, Nystedt; *Fantasy on "Veni Emmanuel"*, Leighton; *Wachet auf*, Bach; *God rest ye merry, gentlemen*, Martin; *Marche Religieuse on "Lift up your heads"*, Offertoire on *Two Noëls*, op. 60, no. 1, Guilmant; *Noël Vosgien*, Bouvard.

MERLIN LEHMAN, lecture-recital, St. Giles' Episcopal Church, Northbrook, IL, January 12: *Ein Stück für ein Orgelwerke in einer Uhr*, K. 594, Mozart; *Six Flute Clock Pieces*, Haydn; *Adagio for a Mechanical Organ*, Beethoven; *Ein Orgel Stucke für eine Uhr*, K. 608, Mozart.

ARDYTH LOHUIS, with Robert Murray, violin, Second Presbyterian Church, Petersburg, VA, November 16: *Comes Autumn Time*, Sowerby; *Partita on "Was Gott tut"*, Pachelbel; *Canzona in C*, BuxWV 166, Buxtehude; *Concert Variations on the Austrian Hymn*, Paine; *Barcarolle*, Cavatina, Coleridge-Taylor; *Variations*, Lepnorm; *Pastorale*, Milhaud; *Laudatio*, Dello Joio.

ROBERT SUTHERLAND LORD, University of Pittsburgh, PA, December 8: *Concerto in G*, Ernst/Bach; *Rhapsody on Two Christmas Songs*, Langlais; *Paeon*, Leighton; *The Holy Boy*, Ireland; *The Holly and the Ivy*, Sumsion; *Three Reflections on "In dulci jubilo"*; *Variations on "Good King Wenceslas"*, Lord; *Allegro (Symphony No. 6)*, Widor; *Improvisation*.

JOHN OBETZ, Cathedral Church of St. Paul, Des Moines, IA, October 27: *Introduction and Passacaglia*, Reger; *Hertzlich tut mich Verlangen*, Brahms; *In dir ist Freude*, S. 615, *Passacaglia and Fugue in c*, S. 582, Bach; *Sonata in A*, Mendelssohn; *Three Hymn Preludes*, Kemmer; *Fugue and Fugue on BACH*, Liszt.

WILLIAM OSBORNE, Cleveland Museum of Art, Cleveland, OH, November 3: *Suite*, Rogers; *The spirit of God moved upon the face of the waters*, Grimm; *Passacaglia in g*, Kettering; *Prelude and Fughetta*, Rogers; *Serenade*, op. 3/5, Rachmaninoff, transcr. Kraft; *Sketches from Nature*, Clokey; *Scherzo Humoresque*, Clewell.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, November 24: *Sonata No. 1 in c*, op. 27, Rheinberger; *Pièce héroïque*, *Prelude*, *Fugue et Variation*, Franck; *Sonata No. 3 in c*, op. 56, Guilmant.

JAMES PINGELLI, Trinity Episcopal Church, Santa Barbara, CA, December 22: *Wake, awake, for night is flying*, Hobby; *An Advent Triptych*, Callahan; *Variations on "Savior of the nations, come"*, Heiller; *Lullaby (Sonata No. 2)*, Hampton; *An Advent/Christmas Suite*, Fedak.

CHRISTA RAKICH, St. John's Presbyterian Church, Berkeley, CA, October 20: *Praeludium in e*, Bruhns; *Vater unser im Himmelreich*, Böhm; *Trio Sonata No. 2 in c*, S. 526, *Prelude and Fugue in b*, S. 544, Bach; *Prelude and Fugue in B-flat*, op. 14, no. 2, Clara Schumann; *Three Gospel Scenes*, Biery; *Num kömm, der Heiden Heiland*, Distler.

NAOMI ROWLEY, with Luther Westermeyer, trumpet, St. John's Lutheran Church, Des Moines, IA, October 23: *Sonata in D*, Purcell; *Fantasia on "A mighty fortress"*, Zwart; *Amazing grace*, Haack; *Variations on "Lord of the dance"*, Goemanne.

KATHLEEN SCHEIDE, organ & harpsichord, Los Altos United Methodist Church, Long Beach, CA, November 17: *Voluntary for Double Organ*, Purcell; *Sonata in D*, Mozart/Best; *Concert Variations on Old Hundred*, Paine; *Sonatina ad usum infantis*, Busoni; *Suite in D*, Rameau.

THOMAS SCHMOGNER, University of St. Thomas, St. Paul, MN, October 28: *Symphony No. 4*, Bruckner.

HERNDON SPILLMAN, Duke University, Durham, NC, November 17: *Postlude pour l'Office de Complies*, Alain; *Suite du Premier Ton*, Clérambault; *Von Gott will ich nicht lassen*, S. 658, *Nun komm der Heiden Heiland*, S. 659, *Prelude and Fugue in c*, S. 546, Bach; *Deuxième Fantaisie*, Alain; *Introduction and Passacaglia in d*, Reger.

MARY ANN SWITZ, Winchester Cathedral, Winchester, England, July 30: *Allegro maestoso (Symphony No. 3)*, Vierne; *Intrata no. 2*, Howells; *Te Deum*, op. 59, Reger; *Scherzo*, Albert Alain; *Fantasia in d*, Stanford; *Pastoral (Sonata 12 in D-flat)*, Rheinberger; *Toccata*, Jongen.

STEPHEN THARP, Church of St. Ignatius Loyola, New York, NY, January 26: *Finale (Symphonie No. 8)*, Widor; *Évocation*, op. 37, Dupré; *Larghetto (Symphonie No. 5)*, Vierne; *Totentanz—Danse macabre on "Dies Irae"*, Liszt/Tharp.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, November 1: *Apparition de l'Église éternelle*, Messiaen; *Trio Sonata No. 5 in C*, S. 529, Bach; *Attende Domine*, Fliet, Adeste Fideles, Hosanna Filio David, Veni Creator (Twelve Chorale Preludes on Gregorian Themes), Demessieux; *Choral No. 1 in e*, Franck; *An Wasserflüssen Babylon*, S. 653b, *Komm, Gott, Schöpfer*, S. 667, Bach; *Choral varié sur le thème du Veni Creator*, Duruflé.

JOHN SCOTT WHITELEY, Trinity United Church of Christ, York, PA, October 20: *Festival Toccata*, Fletcher; *Andante in F*, K. 616, Mozart; *Variations on "Est-ce Mars?"*, Sweelinck; *Fantasia and Fugue in g*, S. 542, Bach; *Toccata (Suite)*, Mushel; *Scherzetto*, op. 108, *Toccata*, op. 104, Jongen; *Cortège et Litanie*, op. 19, Dupré; *Carillon de Westminster*, Vierne; *Toccata (Symphony V)*, Widor.

CHRISTOPHER YOUNG, Church of the Holy Trinity, New York, NY, November 18: *Te Deum*, op. 11, Demessieux; *Echo Fantasia*, Sweelinck; *Von Gott will ich nicht lassen*, S. 658, Bach; *The Primitives*, At the Ballet, Those Americans (Five Dances), Hampton; *Three Gregorian Sketches*, Tikker.

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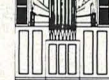
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 (216) 721-9098 (FAX)



William Albright



Diane Meredith Belcher



Guy Bovet +



David Craighead



Michael Farris



Gerre Hancock*



Judith Hancock



Martin Haselbock +



David Higgs



Clyde Holloway



Peter Hurford +



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



Alan Morrison



Thomas Murray



Jane Parker-Smith



Peter Planyavsky +



Simon Preston*



George Ritchie



Daniel Roth



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

Choral Conductors*

Stephen Cleobury
 George Guest
 David Hill
 Martin Neary

+ = European artists available 1997-98